1 50

Ann Lippitt
Providence

THE

PROVIDENCE SELECTION

OF

Psalm and Hymn Tunes.

IN TWO PARTS.

PART FIRST,

CONTAINING THE RUDIMENTS OF MUSICK, AND A SELECTION OF TUNES SUITABLE FOR ALL THE VARIOUS MEASURES IN USE IN WORSHIPPING ASSEMBLIES.

PART SECOND,

CONSISTING OF SELECT PIECES, OF VARIOUS MEASURES, FOR OCCASIONAL USE.

Chiefly Selected

FROM THE MOST EMINENT EUROPEAN AUTHORS,

And designed for the use of

SCHOOLS AND CHURCHES.

BY OLIVER SHAW.

DEDHAM:

PRINTED BY H. MANN AND CO. FOR THE AUTHOR.

1815.

RHODE ISLAND DISTRICT, *sc.*

SEAL. BE IT REMEMBERED, That on the second day of November, in the year one thousand eight hundred and fifteen, and in the fortieth year of the Independence of the United States of America, Oliver Shaw, of Providence, in said district, deposited in this office the title of a Book, the right whereof he claims as Author, in the words and figures following, viz.

"THE PROVIDENCE SELECTION of Psalm and Hymn Tunes. In Two Parts. Part First, Containing the Rudiments of Musick, and a Selection of Tunes suitable for all the various measures in use in worshipping assemblies. Part Second, Consisting of Select Pieces of various measures, for occasional use. Chiefly selected from the most eminent European authors, and designed for the use of Schools and Churches. By OLIVER SHAW."

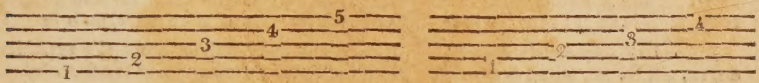
In conformity to the Act of Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned"—and also to an Act entitled, "An act supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints."

N. R. KNIGHT, *Clerk,*
Rhode Island District.

Rudiments of Musick.

THE first thing to be attempted in musick, is a knowledge of the characters by which it is expressed. They are principally the following :—

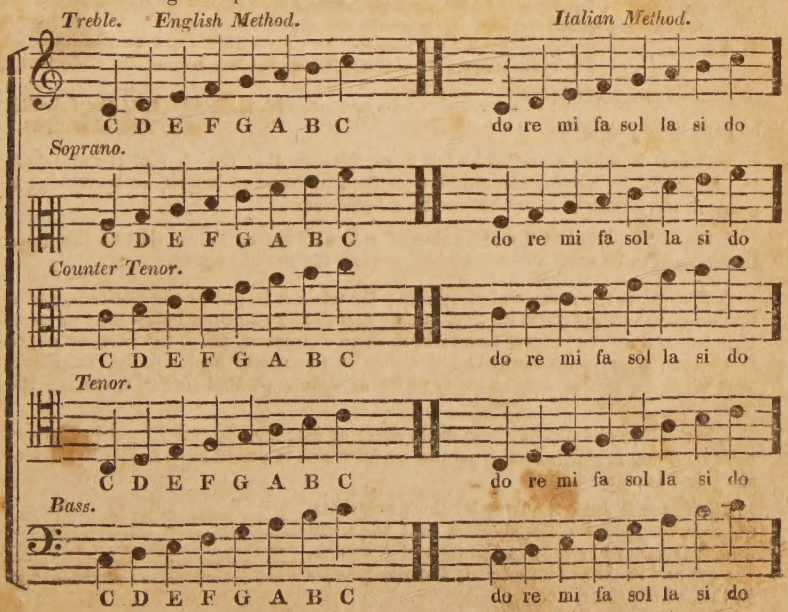
A Staff is formed of five parallel lines, with their intermediate spaces, on which musick is written.



When the notes in musick go higher or lower than the compass of the staff, short lines are added, which are called ledger lines. The intervals of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the first, and so on through the series.

In order to determine the pitch of musical notes, certain signs, called Clefs, have been invented, which are set at the beginning of the staffs. There are five in general use, viz.—The F or Bass Clef on the fourth line. The Tenor Clef on the fourth line. The Counter Tenor Clef on the third line. The Soprano Clef on the first line. The three last denominate C, which is always found on the first ledger line below the Treble staff, or the first above the Bass. The Treble Clef is placed on the second line, which makes it G. This is called the G Clef, and is occasionally used for the Alto and second Treble.

The following example will show the order of the letters in the different Clefs.



In singing, the common English method is to apply to the notes the syllables mi, fa, sol, la, in the following order, viz. above the mi are fa, sol, la, fa, sol, la, and below it, la, sol, fa, la, sol, fa, after which the mi returns again, either ascending or descending.

In all tunes having no flat nor sharp at the beginning, mi is in B.

If B be flat, mi is in	E	If F be sharp, mi is in	F
If B and E be flat, mi is in	A	If F and C be sharp, mi is in	C
If B, E, and A be flat, mi is in	D	If F, C, and G be sharp, mi is in	G
If B, E, A, and D be flat, mi is in	G	If F, C, G, and D be sharp, mi is in	D

Instead of this constant changing, the French and Italians apply the syllables, do, re, mi, fa, sol, la, si, every eighth, like the letters, answering to the first.

Figure, length, and relative value of notes, with their respective rests.

1 Semibreve=2 Minims=4 Crotchets=8 Quavers=16 Semiquavers=32 Demisemiq.

When a Rest occurs, the performer is to be silent during the length of the note to which it answers, whether semibreve, minim, crotchet, quaver, &c.

A Dot added to a note, makes it half as long again. Thus, a dotted minim is equal to 3 crotchets; a dotted crotchet, to 3 quavers, &c. The second dot has half the effect of the first.

A Bar is a perpendicular line drawn across the staff, thus, serving to divide the notes into equal measures, according to the time marked at the beginning of every composition.

A Double Bar shews where the first part of a tune ends and the second begins, and when it is accompanied with dots on both sides, they signify that each part must be sung twice over. If the dots are only on one side, that part of the air only is to be be repeated.

A Repeat signifies that part of the air or tune must be sung again, from the place where the repeat is set.

A Slur ⌒ drawn over or under two or more notes, signifies that they should be sung to one syllable.

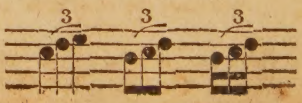
A Pause 𝄐 when placed over any note, intends that the time of the air shall be suspended, by holding the note longer than its common length, or by making a pause in the nature of a rest before the air proceeds.

A Sharp ♯ placed at the beginning of a line or space, shews that all the notes thereon are to be sung half a tone higher than the natural sound.

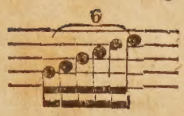
A Flat ♭ is the reverse of the sharp; for when it is put at the beginning of a line or space, all the notes on that line or space are to be sung half a tone or semitone lower than the natural notes; both these characters affect the octaves above and below, though not marked; but either of them used accidentally, or after a tune is begun, affects only so many notes as follow on that line or space, in the same bar.

When a line or space has been made sharp or flat, the Natural ♮ put before any note thereon, brings it to the natural sound which it would have had, if no flat or sharp had been used.

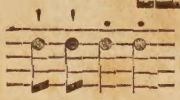
The figure 3 put over or under three crotchets, quavers, semiquavers, &c. signifies that the three crotchets are to be sung in the time of a minim, the quavers in that of a crotchet, the semiquavers in that of a quaver, &c.



A 6 in like manner, reduces six notes to the time of four of the same kind.



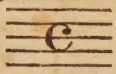
Stacato notes, are notes of distinction, marked thus, signifying that notes so marked, should be sung very distinctly.

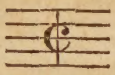
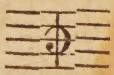


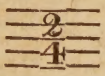
OF TIME.

There are two original kinds of Time, viz. common and triple, either of which may be simple or compound.

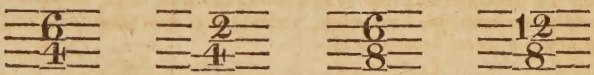
Simple Common Time is designated by either of the following characters,

first,  containing one semibreve or its value in a bar.

The second is thus,  or thus,  each containing one semibreve or its value in a bar.

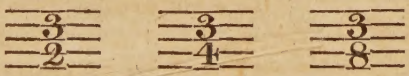
The third is  containing one minim or its value in a bar.

Compound Common Time is marked as follows:



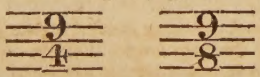
The first has 6 crotchets to a bar; the second 12 crotchets to a bar; the third 6 quavers, and the fourth 12 quavers to a bar.

Triple Time is known by either of the following characters.



The first has 3 minims to a bar, the second 3 crotchets, and the third 3 quavers.

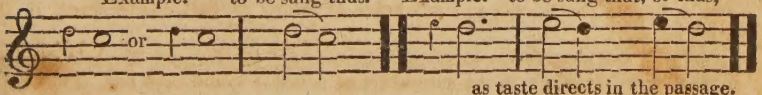
Compound Triple Time is marked as follows:



The first has 9 crotchets to a bar, the second 9 quavers.

The Appogiatura is a grace prefixed to a note, which is always sung legato, and with more or less emphasis, being derived from the Italian verb Appogiare, to lean upon; and is written in a small note. Its length is borrowed from the following large note, and in general it is half of its duration; more or less, however, according to the expression of the passage.

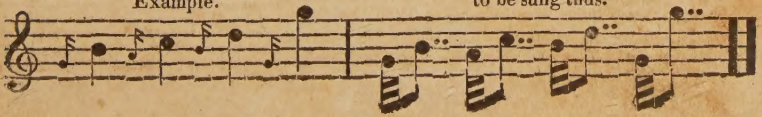
Example. to be sung thus. Example. to be sung thus, or thus,



as taste directs in the passage.

Sometimes the small notes are added to give emphasis.

Example. to be sung thus.



OF KEYS.

There are but two original Keys in musick, viz. major and minor. The Major is used for cheerful musick. Its third above the tonic, or key note, always contains four semitones.

The Minor is used for pensive musick, its third never containing more than three semitones. Those two keys are C the major, and A the minor; but may be transposed to any other letter by the use of flats and sharps.

Explanation of foreign words commonly used in musick.

Adagio, the slowest movement.
A. Tempo, in strict time.
Ad Libitum, at pleasure.
Affettuoso, tenderly.
Agitate, agitated.
Allegro, quick time.
Allegretto, not so quick as Allegro.
Al Segno, begin again at the repeat and end at the double bar, or the pause.
Amoroso, or Tendrement, nearly the same as Affettuoso.
Andante, rather slow and distinct.
Andantino, rather slower than Andante.
Arioso, in the style of an air.
Assai, to augment the quickness or slowness, as Allegro Assai, very brisk, Largo Assai, very slow.
Brillante, in a brilliant style.
Brio, Spirit, as con Brio, with spirit.
Coda, conclusion or appendix.
Crescendo, a gradual increase of the sound.
Da Capo, begin again and end with the first part.
Diminuendo, a gradual diminution of the sound.
Dimolto, very, as Allegro dimolto very fast, Largo dimolto very slow.
Dolce, sweetly, tenderly.
Duet, Duetto or Duo, a piece with two parts either vocal or instrumental.
Finale, the last movement of a musical piece.
Fine, denotes the end of any movement.
F. or Forte, loud.
Grave, very slow time.
Grazioso, in a graceful, pleasing style.
Largo, very slow.
Larghetto, not so slow as Largo.
Legato, slurred, a style of singing in opposition to Staccato.
Lentamente, rather slow.
Lento, very slow.
Maestoso, majestick.
Mesto, in a melancholy style.
Mezza Piano, or M. P. softer than piano.
Mezza Forte, or M. F. softer than forte
Moderato, moderate.
Piano, or P. soft.
P. Assai, or Pianissimo, very soft.
Piu, more.
Pomposo, in a grand style.
Presto, very quick.
Prestissimo, quicker than Presto.
Primo, first.
Primo tempo, according to the original time.
Rallantando, gradually slackening the time.
Rondo, Rondeau, a piece of musick in which the first part is repeated once or more in the course of the movement; and with which it finally ends.
Simplice, with simplicity.
Sforzando, particular stress on the note so marked.
Siciliana, a pastoral movement in compound common time.
Smorzato, or Smorzando, smoothening away the sound.
Spirito, with spirit.
Tacit, be silent.
Volti subito, turn over quickly.
Vivace, lively.
Vigoroso, lively and firm.

THE

PROVIDENCE SELECTION.

Long Metres.

STERLING. L. M. *Rippon's Col.*

ALTO.

SECOND.

AIR. *Solemn.*

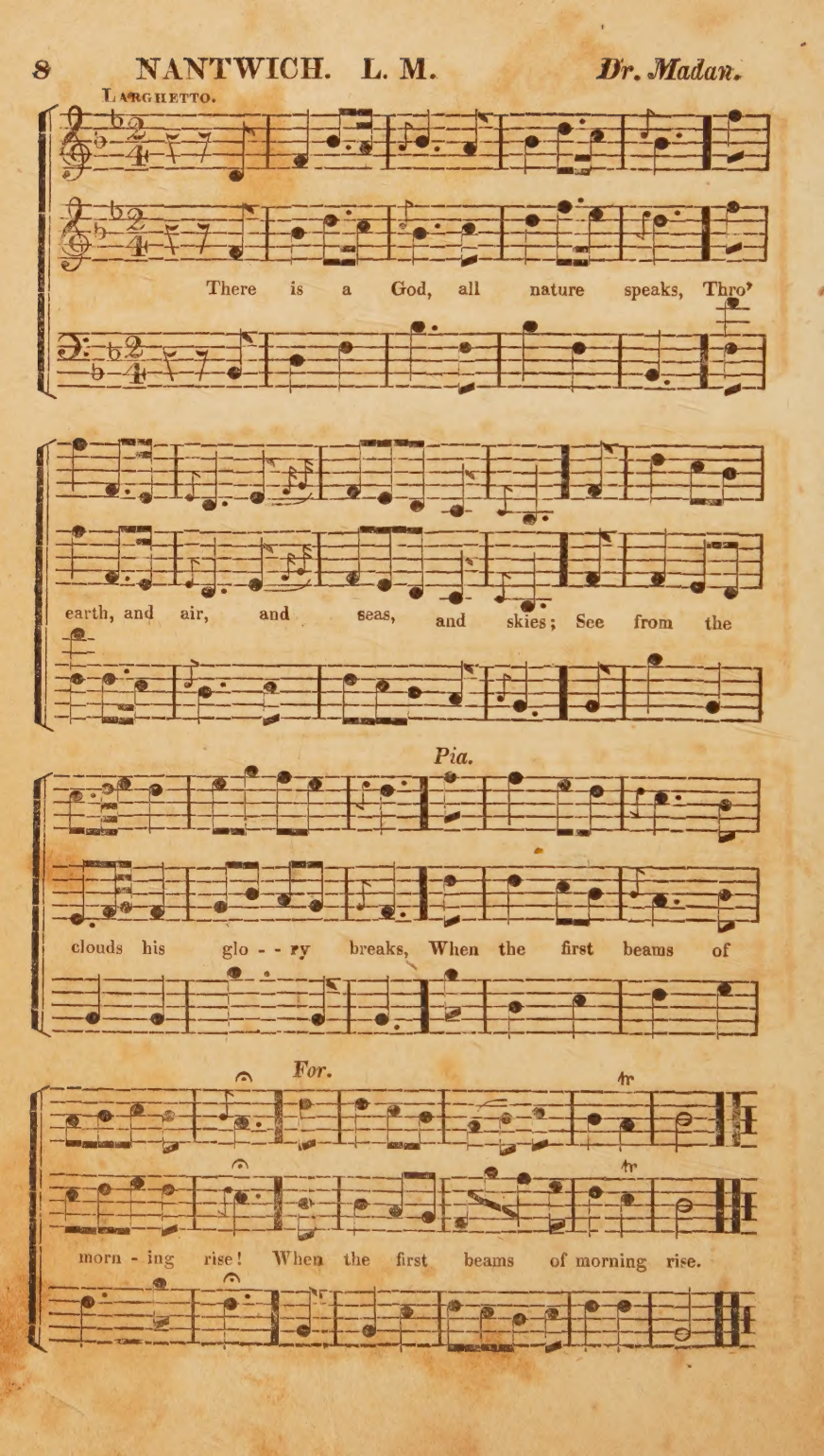
Jehovah reigns, his throne is high, His robes are light and majesty!

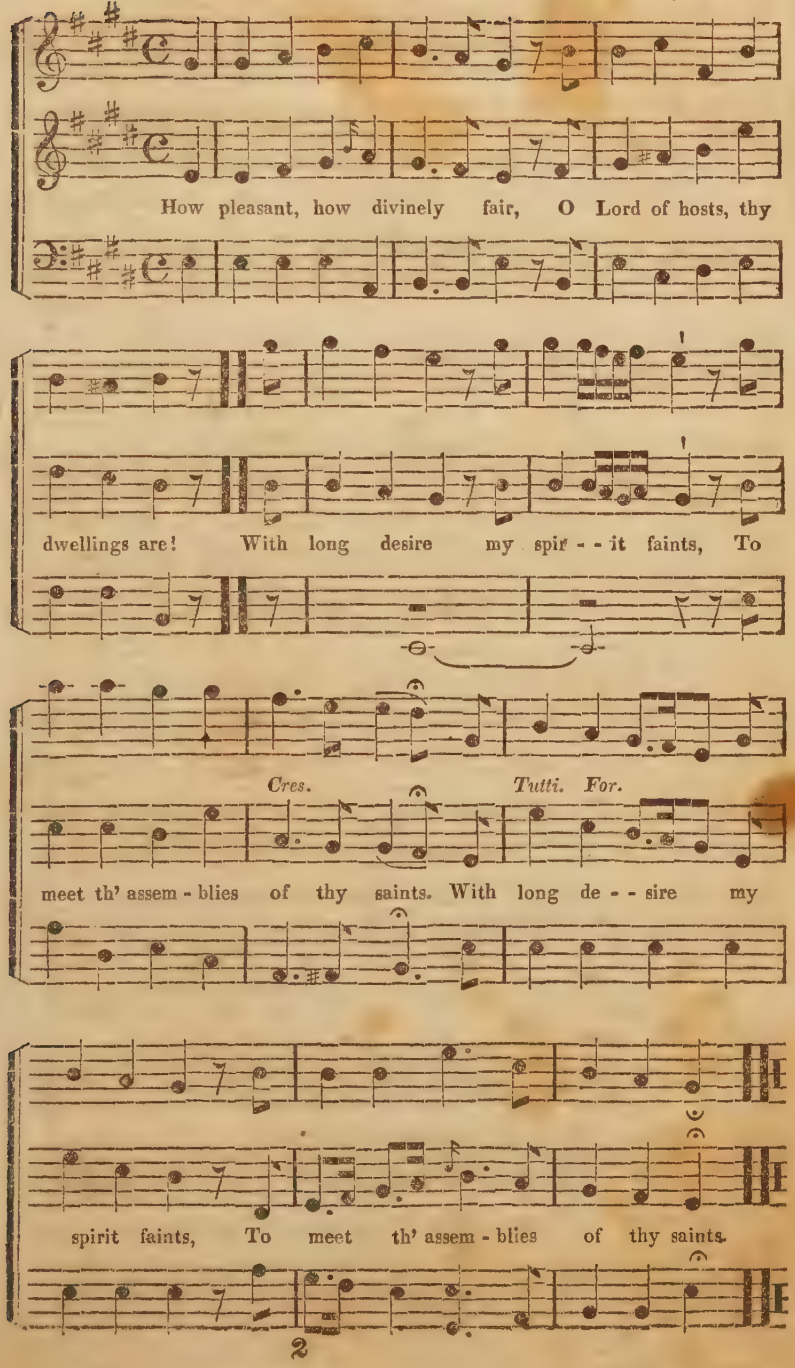
Pia. *Cres.* *For.*

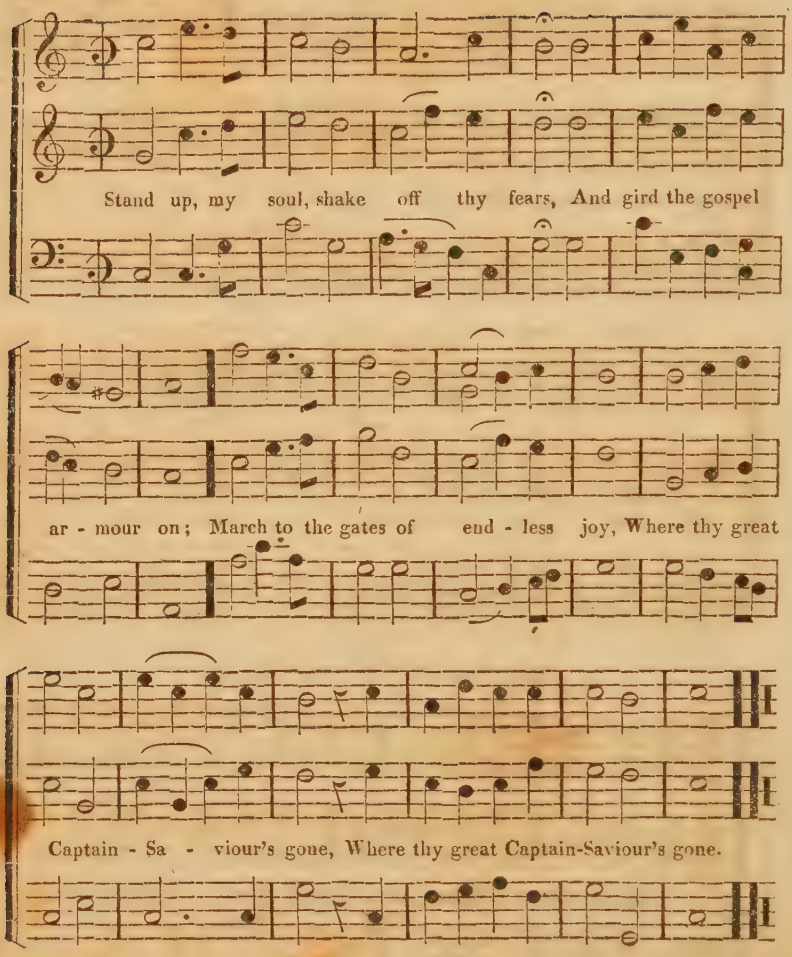
His glory shines with beams so bright, No mortal can sustain the sight.

NANTWICH. L. M.

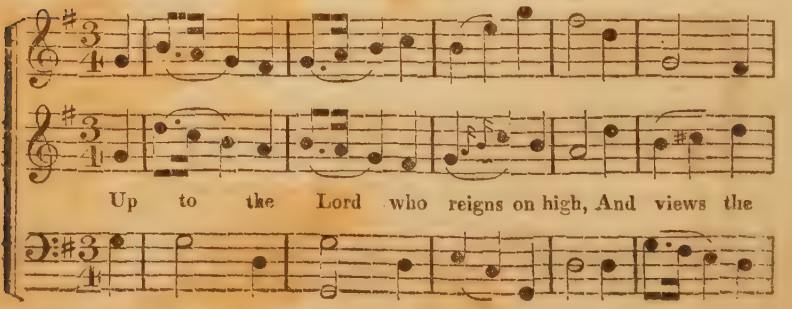
Dr. Madan.

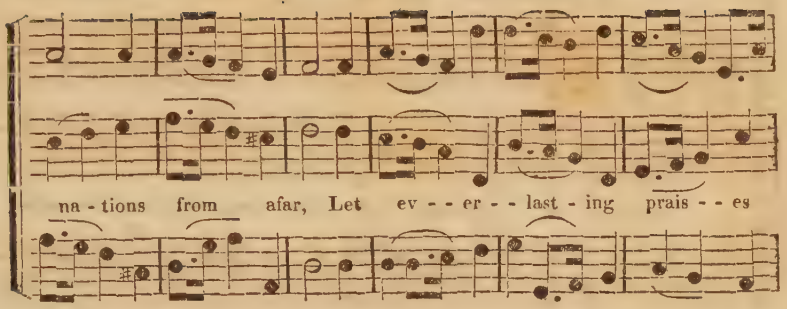


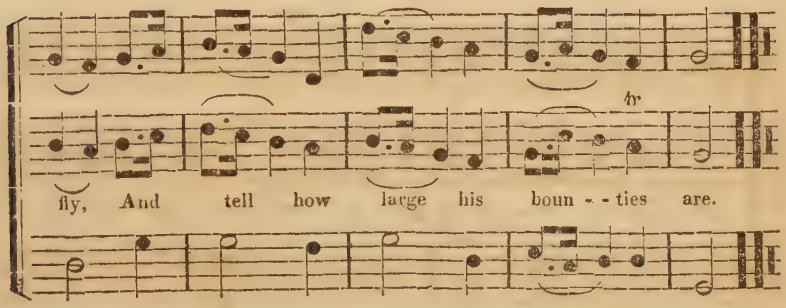

How pleasant, how divinely fair, O Lord of hosts, thy
dwellings are! With long desire my spir - - it faints, To
Cres.
Tutti. For.
meet th' assem - blies of thy saints. With long de - - sire my
spirit faints, To meet th' assem - blies of thy saints.



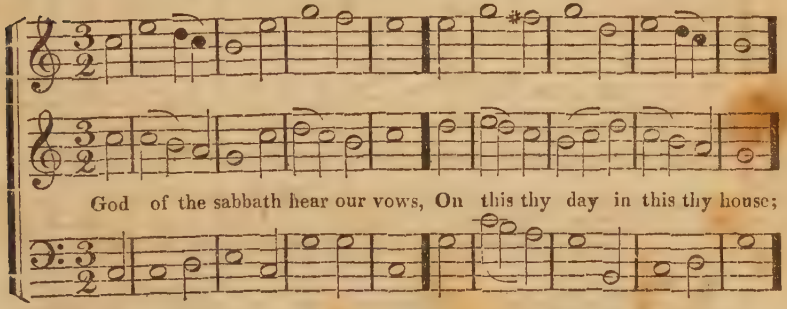
BENEVOLENT STREET. L. M. *O. Shaw.*

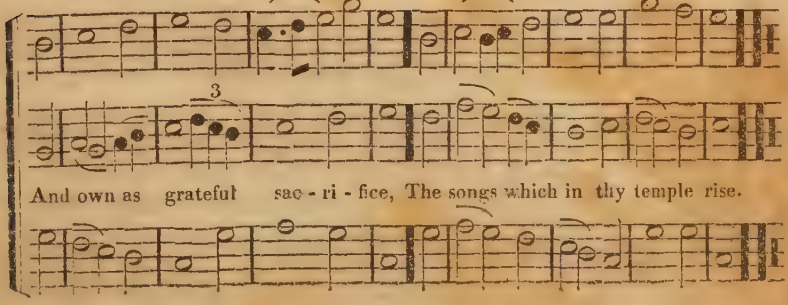






ALL SAINTS. L. M.





ANTIGUA. L. M.

Rippon's Col.

Thus the e - ter - nal Father spake To Christ, the

Son, ascend and sit At my right hand, 'till I shall

make Thy foes sub - - - mis - - sive at thy feet.

DANUBE. L. M.

M. Noyes.

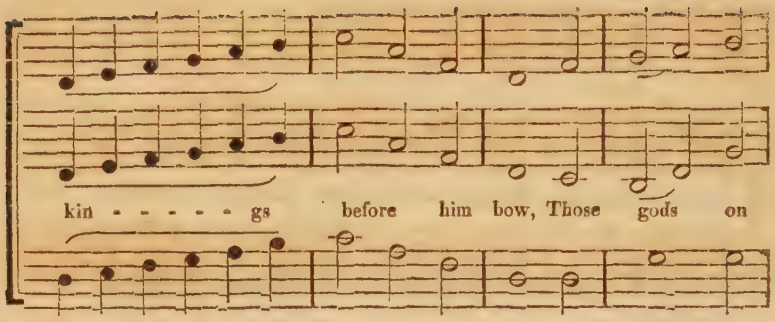
The Lord is come; the heav'ns pro - claim His birth; the nations

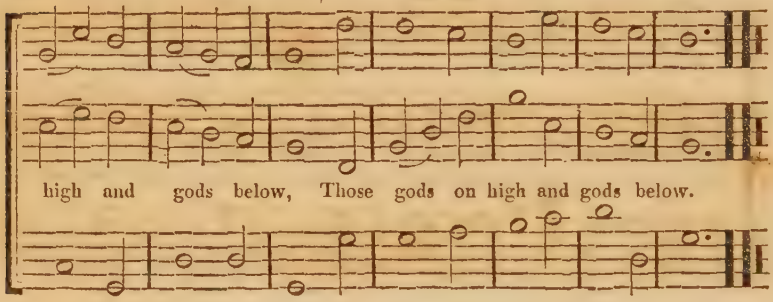
learn his name; An unknown star di - - rects the road Of

eastern sa - ges to their God, Of eas - tern sa - ges

to their God. All ye bright armies of the skies,

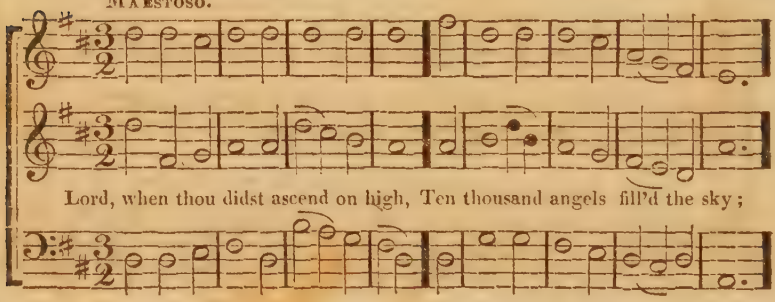
Go, worship where the Sav - iour lies: Angels and

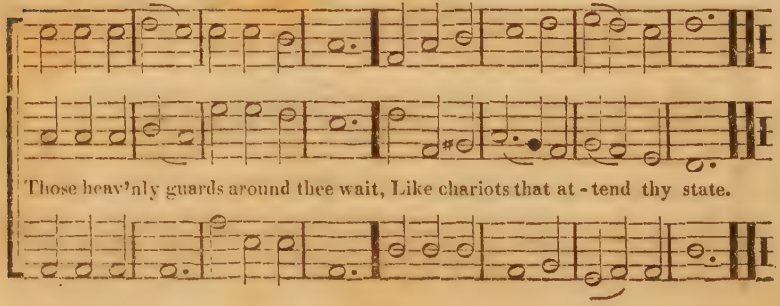




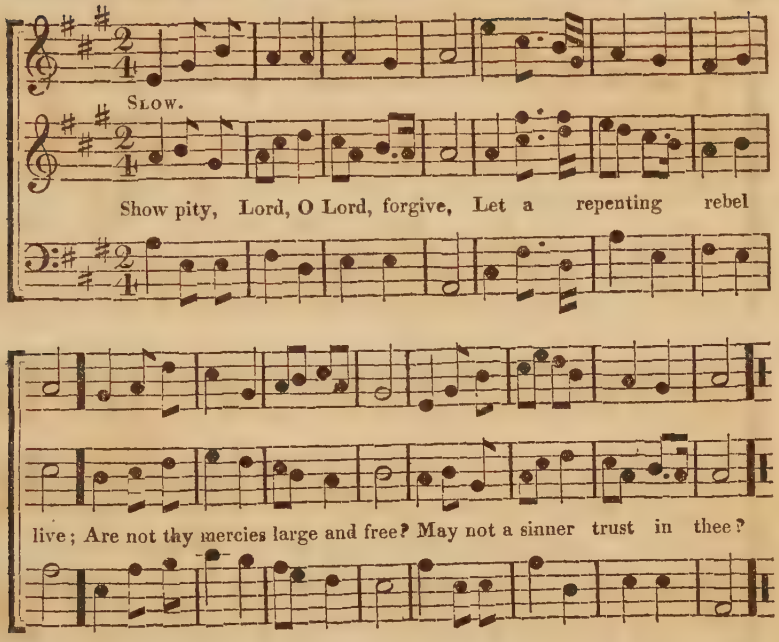
BLENDON. L. M.

MAESTOSO.

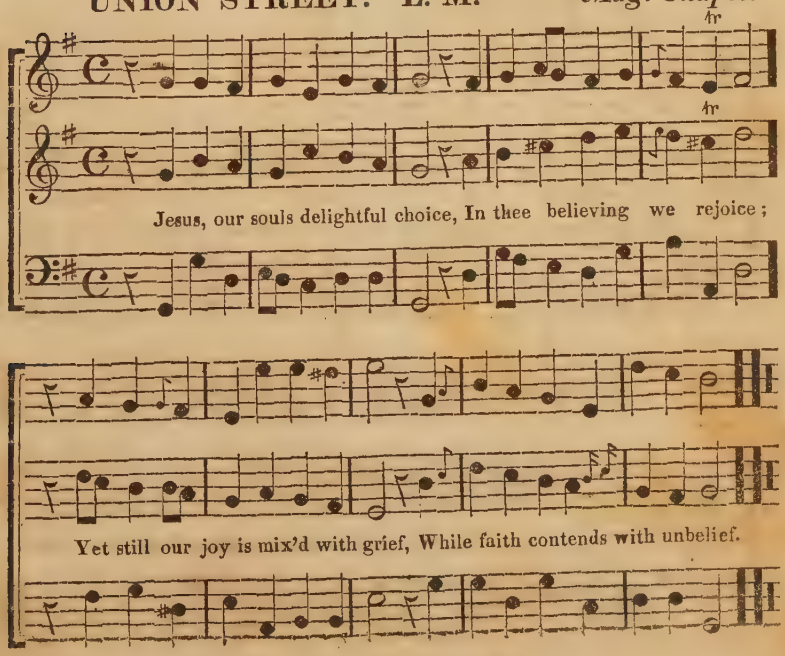




ULVERSTON. L. M. *B. Milgrove.*



UNION STREET. L. M. *Mag. Chapel.*



MIDNIGHT. L. M. *Mag. Chapel.*

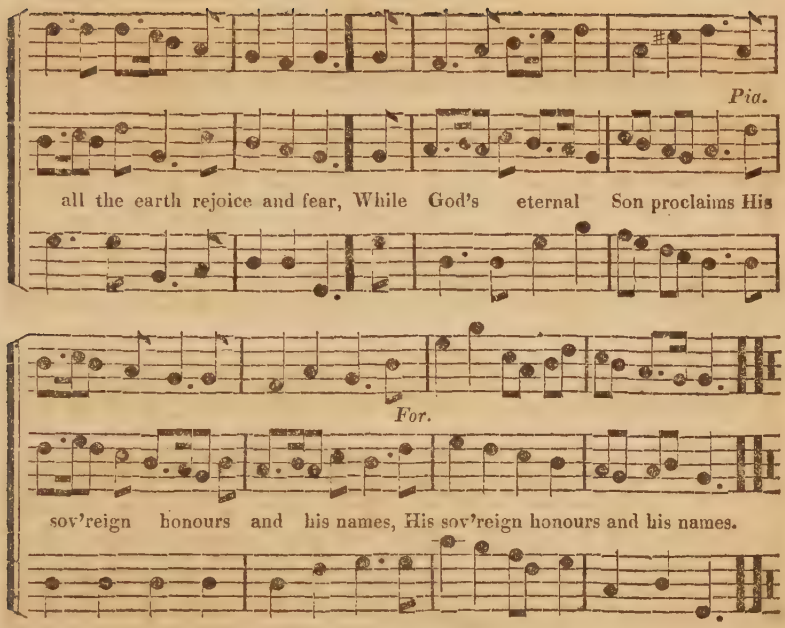
My God, now I from sleep a - wake, The sole pos-

ses - sion of me take; From midnight terrours me se-

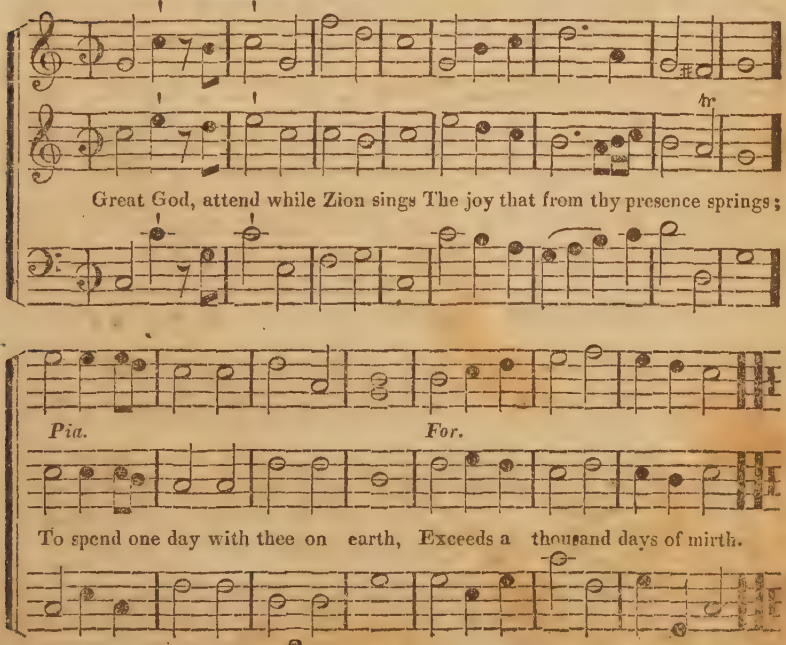
cure, And guard my heart from thoughts im - - pure.

BREDBY. L. M. *Rippon's Col.*

Je - - ho - vah speaks, let Israel hear, Let all the earth, Let



CHARD. L. M. *Rippon's Col.*



LAKE ERIE. L. M.

M. Noyes.

Loud hal - le - lu - jahs to the Lord, From distant worlds where creatures

Pia. *For.*

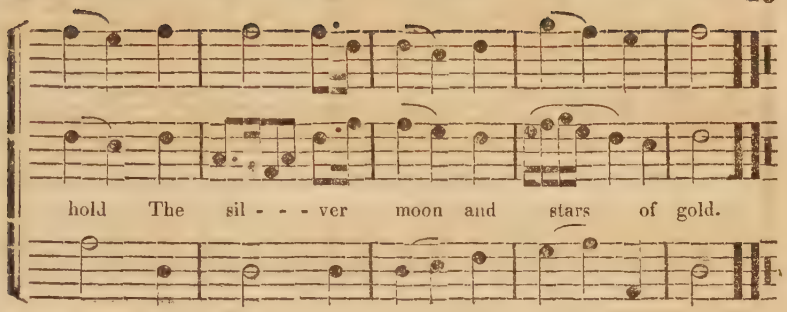
dwell; Let heav'n begin the solemn word, And sound it dreadful down to hell.

NEW SABBATH. L. M.

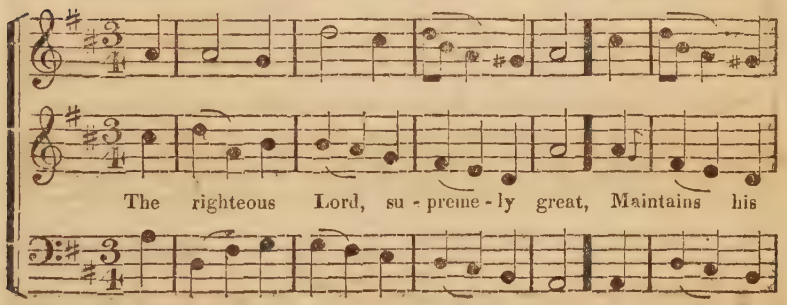
Rippon's Col.

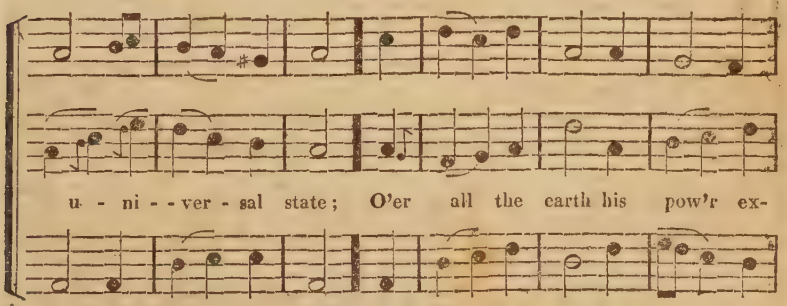
Great God, a - - midst the darksome night, Thy glo - ries

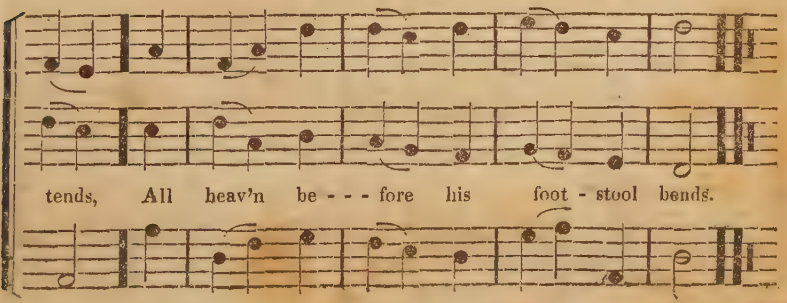
dart up - - on my sight; While wrapt in wonder I be-



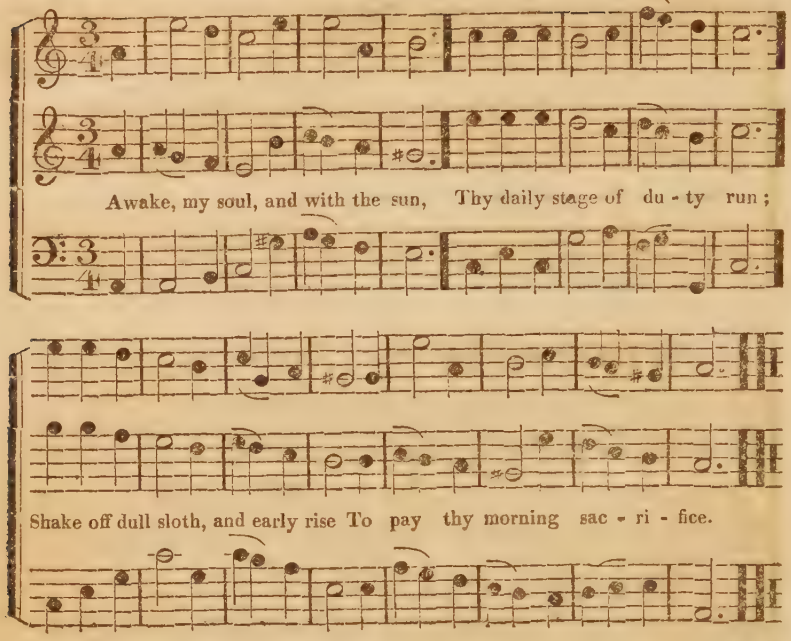
FAYETTVILLE. L. M. *Mag. Chapel.*



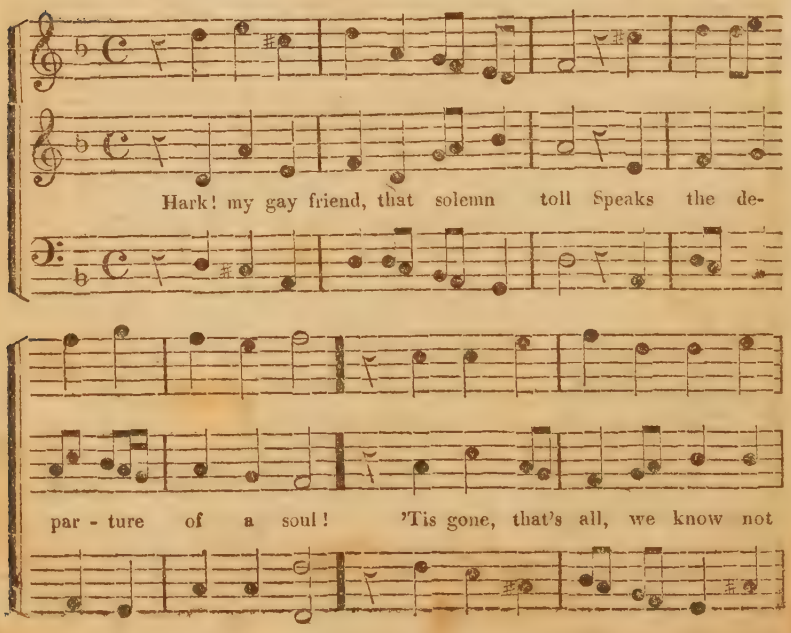


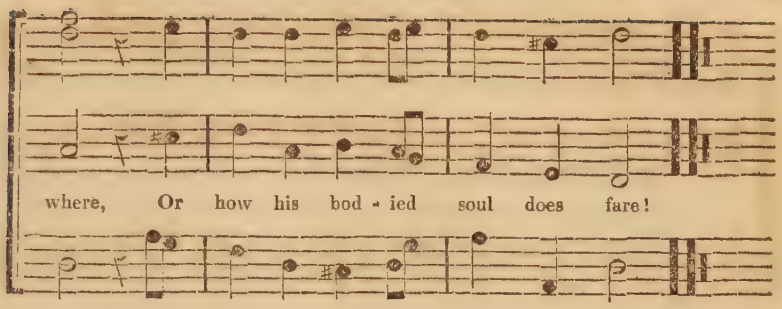


MORNING HYMN. L. M. *Mag. Chapel.*

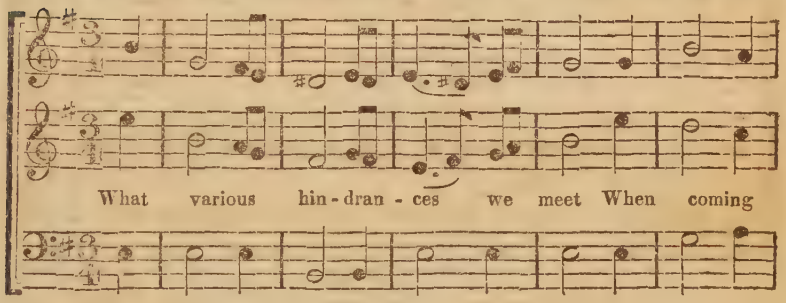


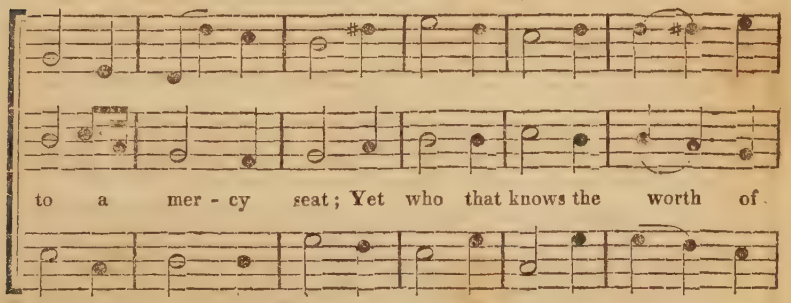
DEPARTURE. L. M. *Mag. Chapel.*

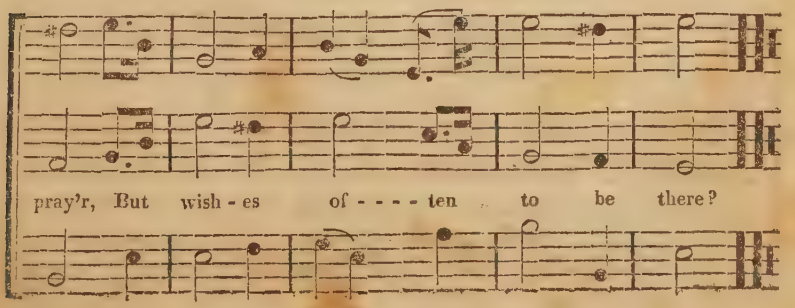




MEETING STREET. L. M. *O. Shaw.*

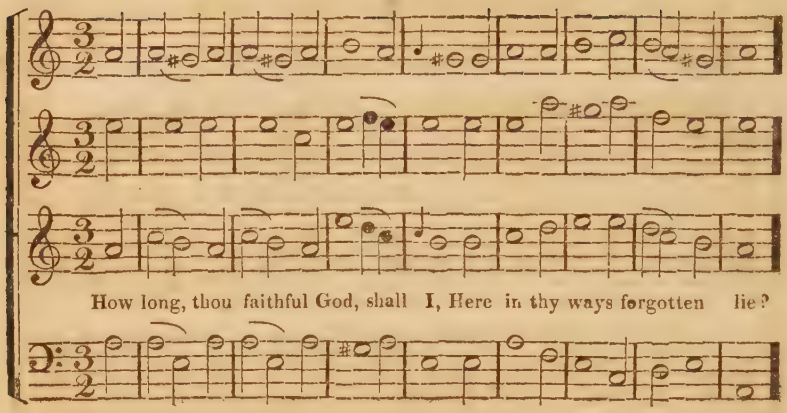


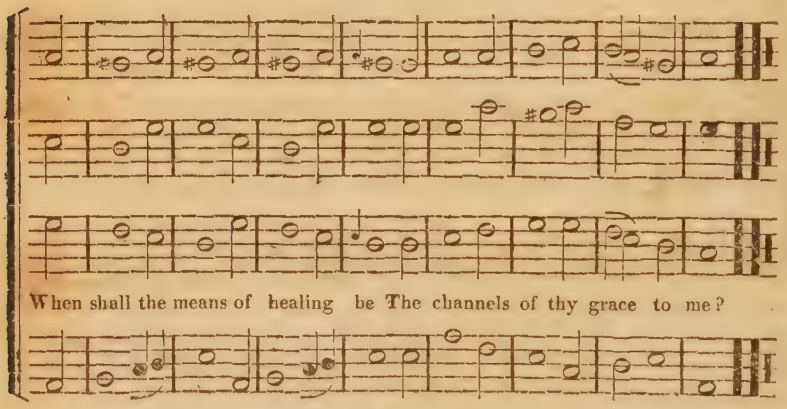




BETHESDA. L. M.

German.





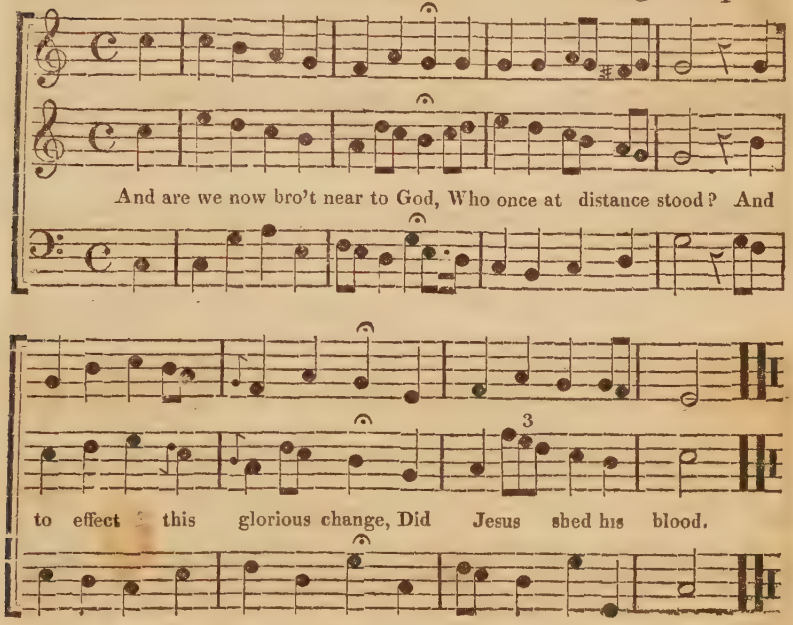
Sinners on ev'ry side step in,
And wash away their pain and sin;
But I, an helpless sin-sick soul,
Still lie expiring at the pool.

Thou cov'nant angel, swift come down,
To-day, thy own appointments crown;
Thy pow'r into the means infuse,
And give them now their sacred use.

Thou seest me lying at the pool,
I would, thou know'st, I would be whole;
O, let the troubled waters move,
And minister thy healing love.

Common Metres.

COMMUNION HYMN. C. M. *Mag. Chapel.*



Oh, for a song of ardent praise,
  To bear our souls above!
What should allay our lively hope,
  Or damp our flaming love?

Draw us, oh Lord, with quick'ning grace,
  And bring us yet more near;
Here may we see thy glories shine,
  And taste thy mercies here.

Oh, may that love which spread thy board,
  Dispose us for the feast;
May faith behold a smiling God,
  Through Jesus' bleeding breast.

Fired with the views, our souls shall rise
  In such a scene as this;
And view the happy moment near,
  Which shall complete our bliss.

BATH CHAPEL. C. M. *B. Milgrove.*

Second Treble.

Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a

flame of sacred love, Kindle a flame of sacred love In these cold hearts of ours.

PLEASANT STREET. C. M. *O. Shaw.*

God moves in a mysterious way, His wonders to per-

form; He plants his footsteps in the sea, And rides upon the storm.

When I can read my title clear To mansions in the

And

skies, I bid fare - well to ev'ry fear, And

And wipe my weeping ey -

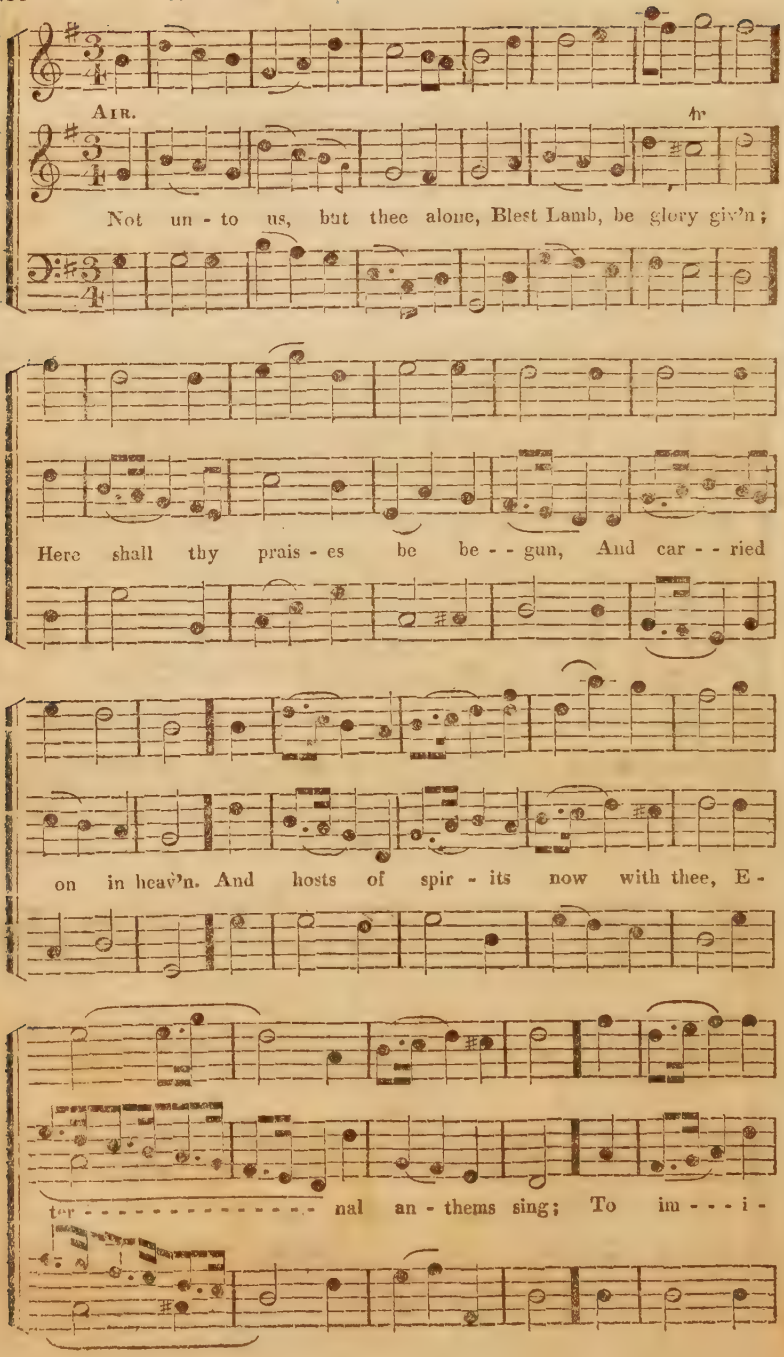
wipe my weeping eyes, And wipe my weeping eyes.

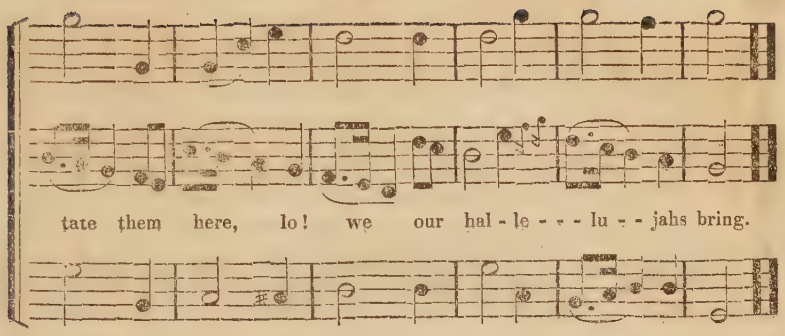
And wipe my weeping eyes.

wipe my weeping eyes, And wipe my weeping eyes.

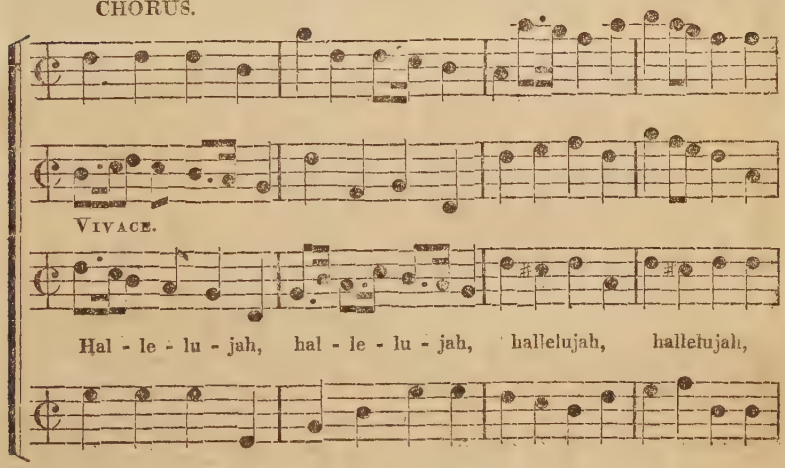
- - es, And wipe my weeping eyes.

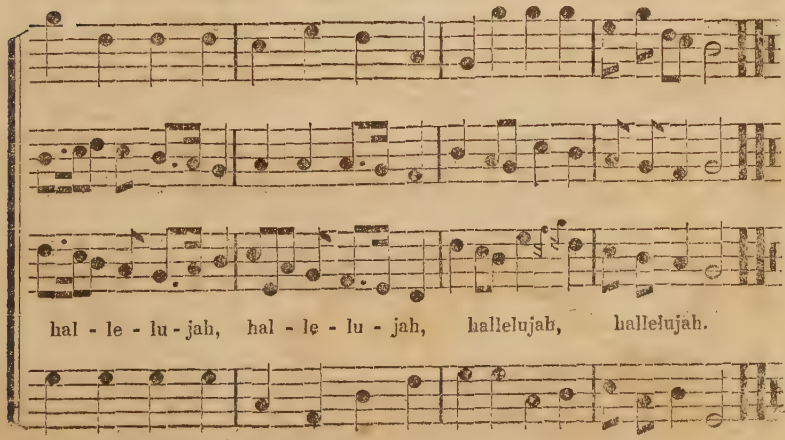
BOSTON. C. M.


Air.
Not un - to us, but thee alone, Blest Lamb, be glory giv'n;
Here shall thy prais - es be be - - gun, And car - - ried
on in heav'n. And hosts of spir - its now with thee, E -
ter - - - - - - - - - - - - - - nal an - thems sing; To im - - - i -


tate them here, lo! we our hal - le - - - lu - - jahs bring.

CHORUS.


VIVACE.
Hal - le - lu - jah, hal - le - lu - jah, hallelujah, hallelujah,


hal - le - lu - jah, hal - le - lu - jah, hallelujah, hallelujah.

DEVIZES. C. M.

Tucker.

How strong thine arm is mighty God! Who would not fear thy

Pia.

name; Jesus how sweet thy gra - - ces are! - - - - - - - - Who

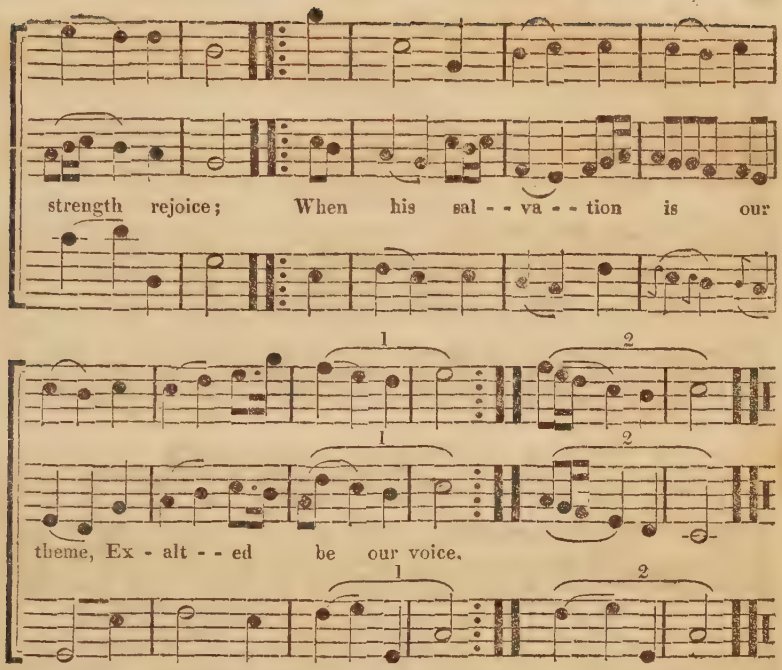
For.

would not love the Lamb, Who would not love the Lamb?

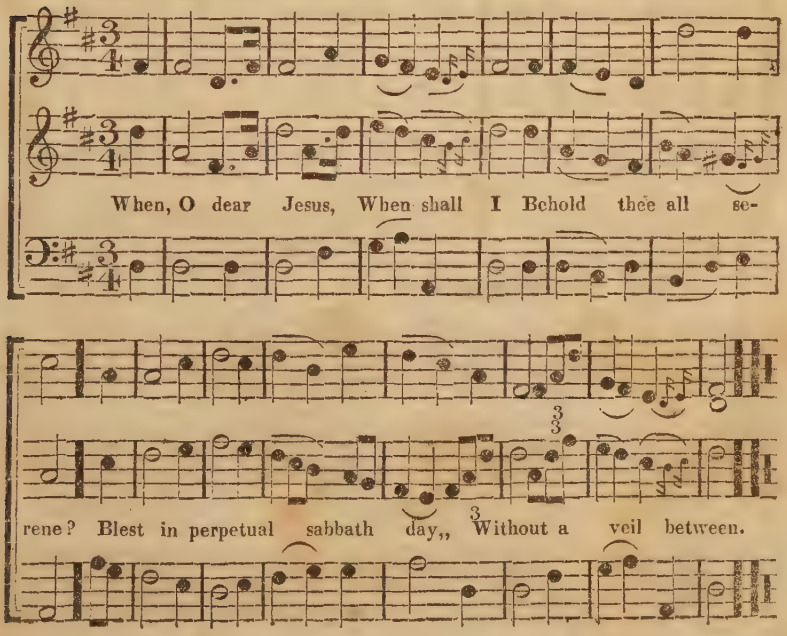
OXFORD. C. M.

Coombs.

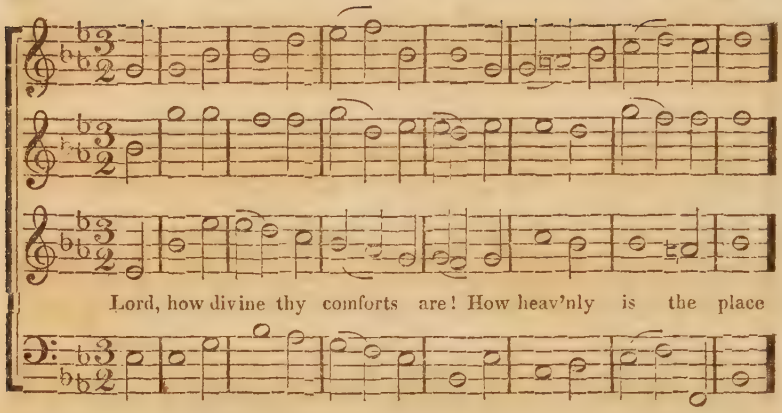
Sing to the Lord Je - - ho - - vah's name, And in his

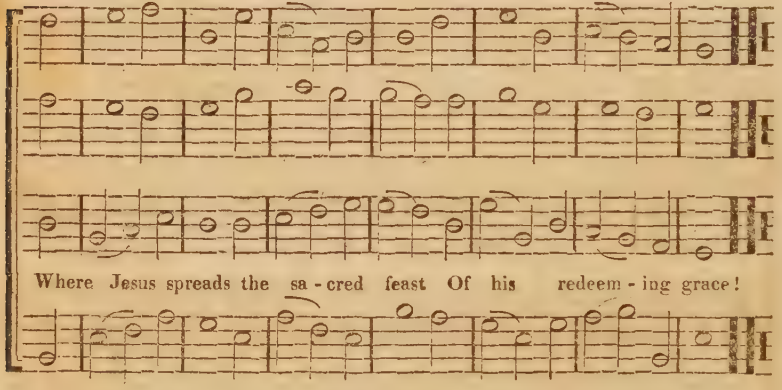


PLANET STREET. C. M. *O. Shaw.*

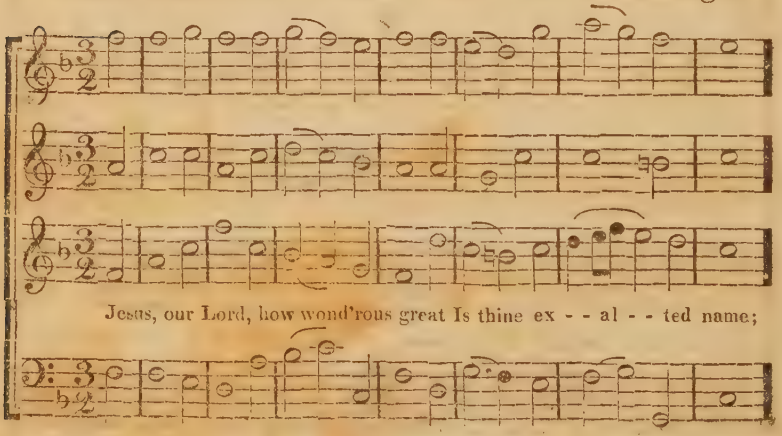


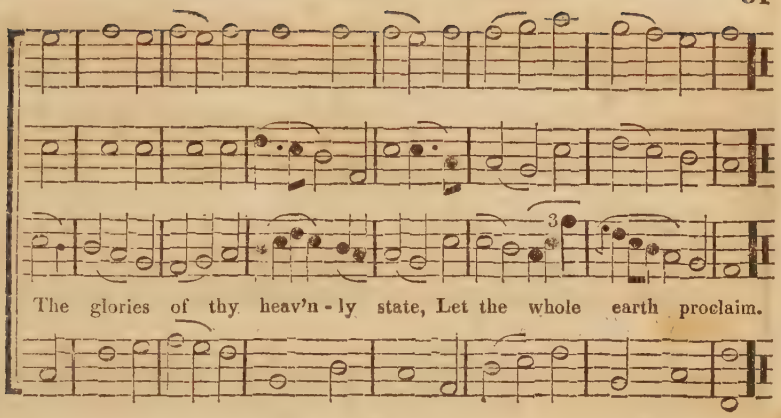
ABRIDGE. C. M. *I. Smith.*



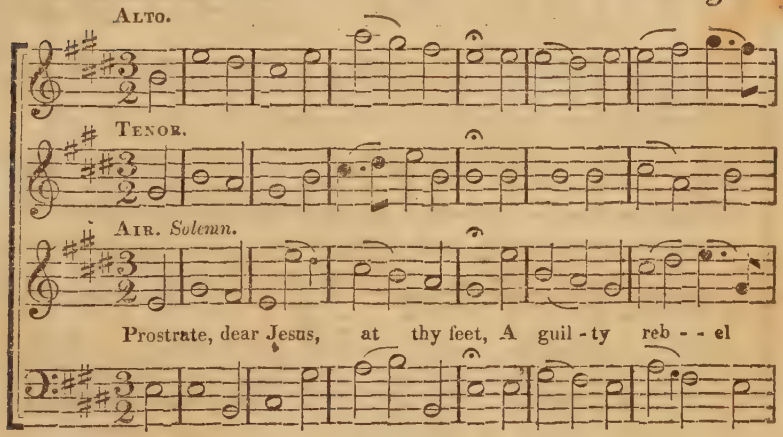


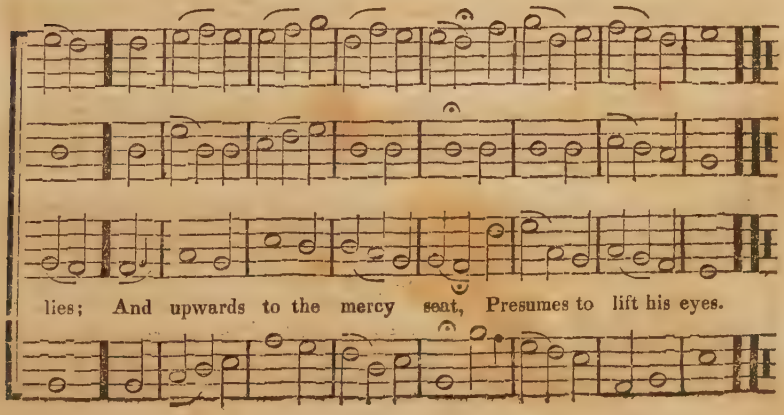
LIVERPOOL. C. M. *Dr. Wainwright.*





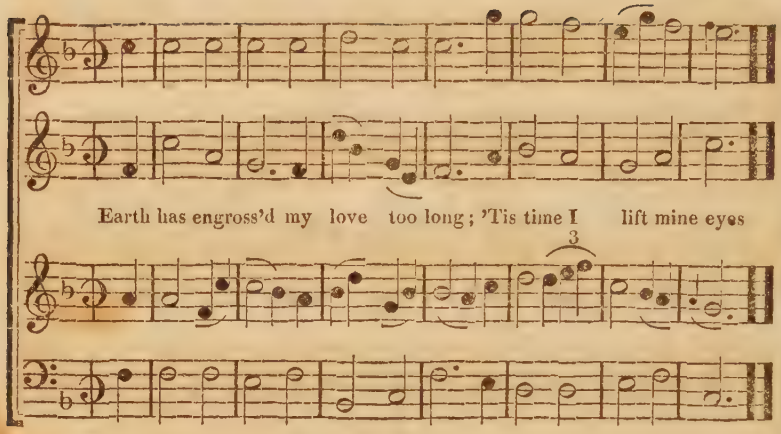
CHARMOUTH. C. M. *Dr. Wainwright.*

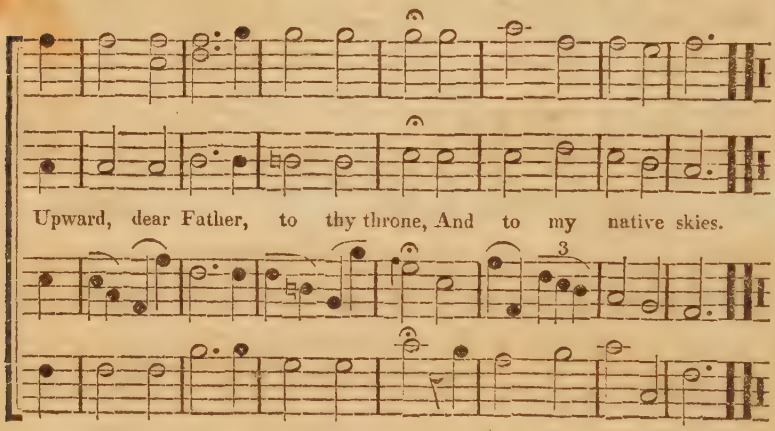




ELIM. C. M.

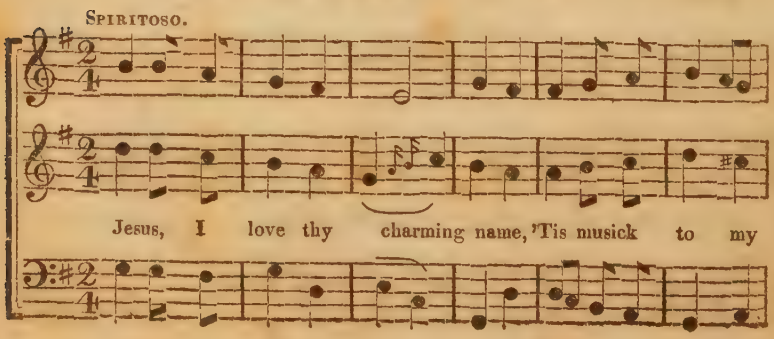
Grigg.

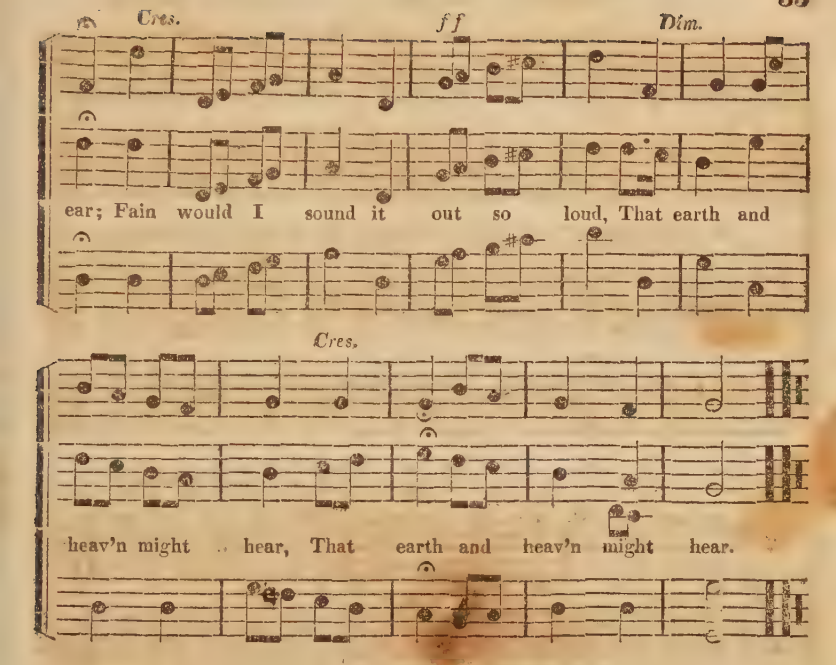




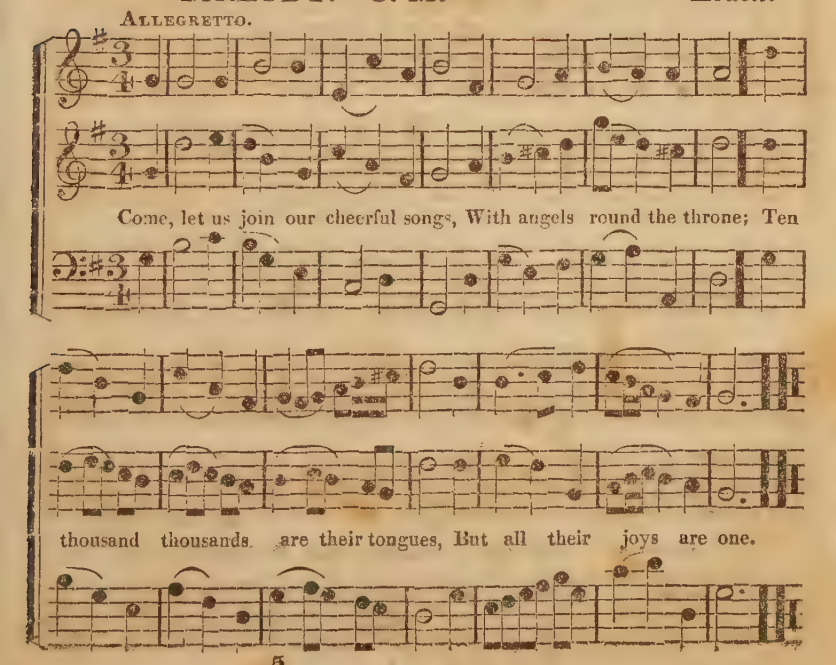
PRESIDENT STREET. C. M.

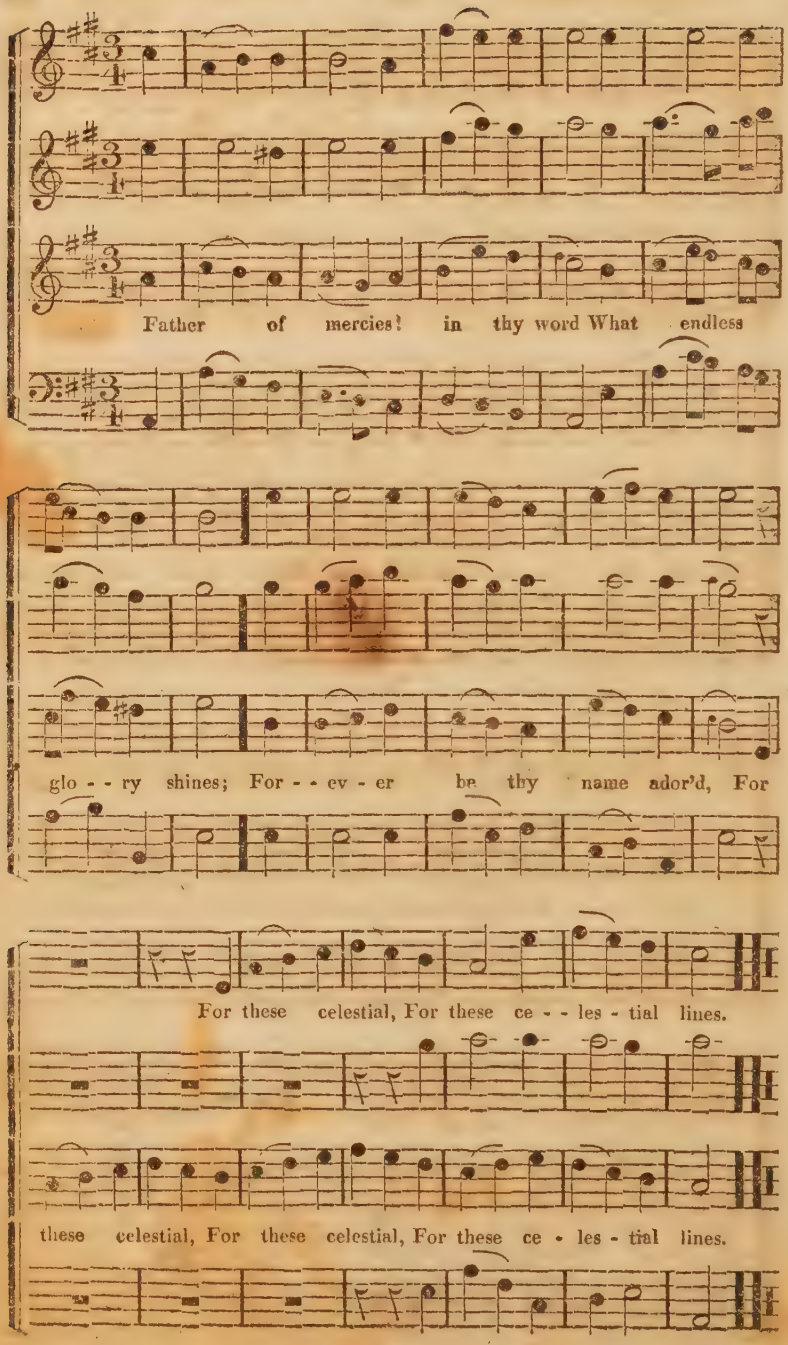
O. Shaw.

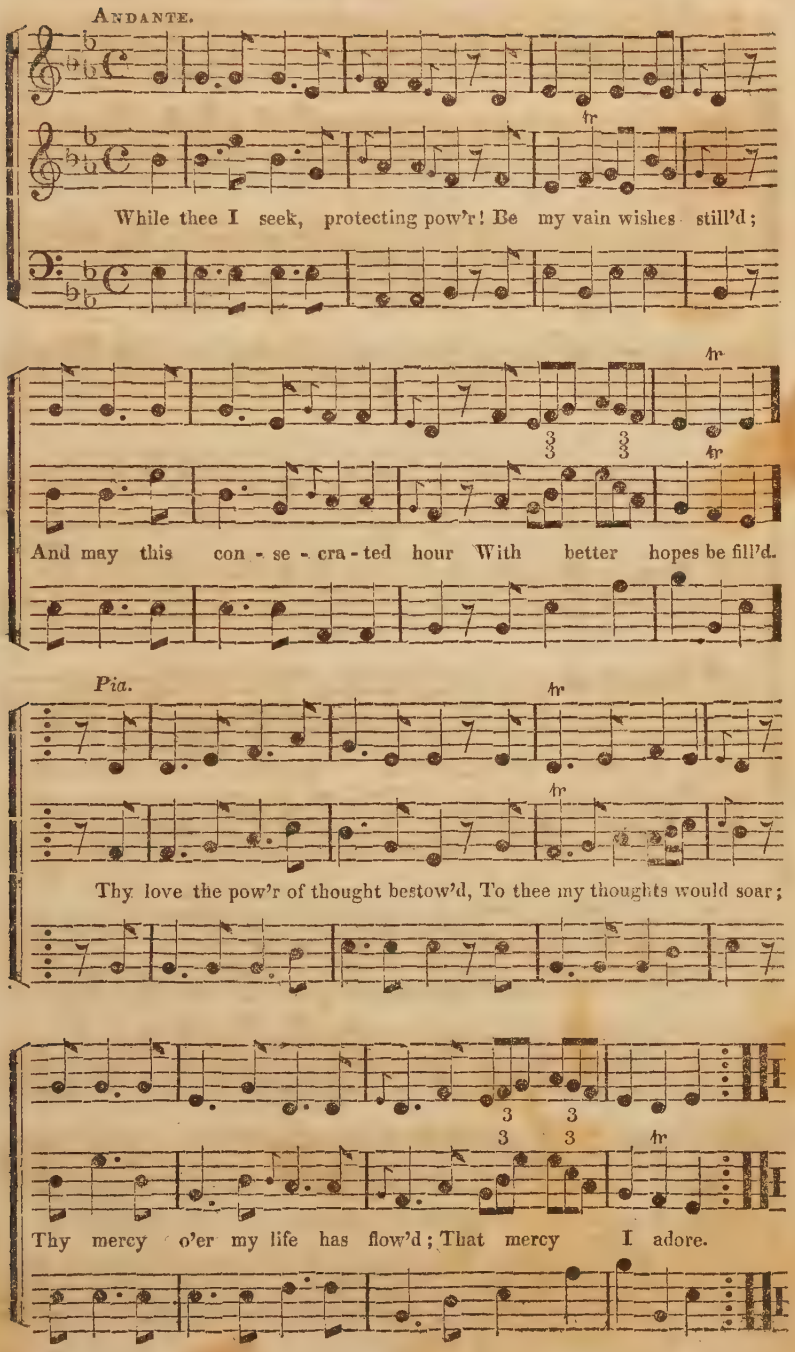


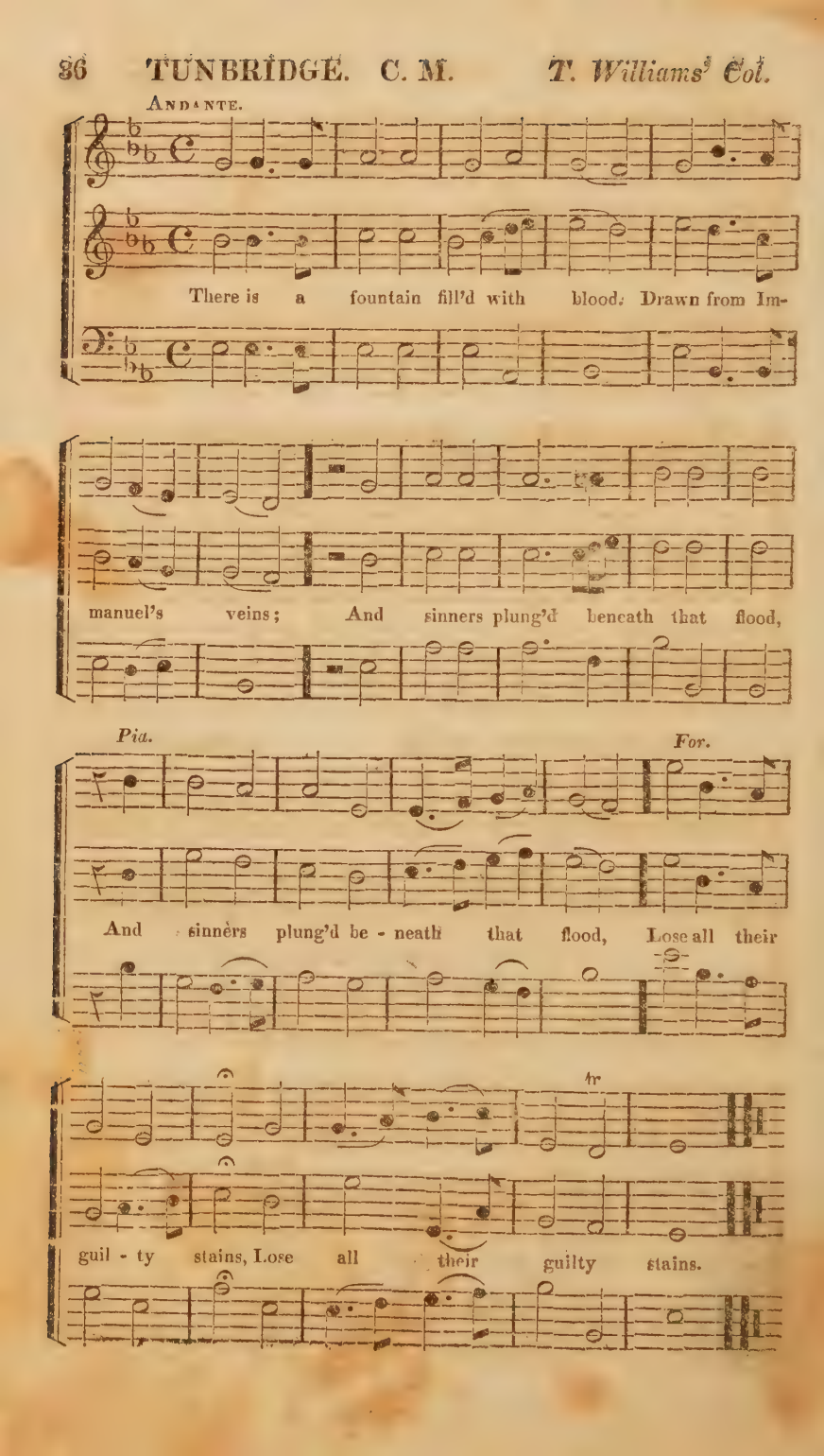


MELODY. C. M. *Leach.*




Father of mercies! in thy word What endless
glo - - ry shines; For - - ev - er be thy name ador'd, For
For these celestial, For these ce - - les - tial lines.
these celestial, For these celestial, For these ce - les - tial lines.


ANDANTE.
While thee I seek, protecting pow'r! Be my vain wishes still'd;
And may this con - se - cra - ted hour With better hopes be fill'd.
Pia.
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar;
Thy mercy o'er my life has flow'd; That mercy I adore.


Andante.
There is a fountain fill'd with blood. Drawn from Im-
manuel's veins; And sinners plung'd beneath that flood,
Pia.
For.
And sinners plung'd be - neath that flood, Lose all their
tr
guil - ty stains, Lose all their guilty stains.

BARBY. C. M.

The Lord himself, the mighty Lord, Vouchsafes to be my guide;

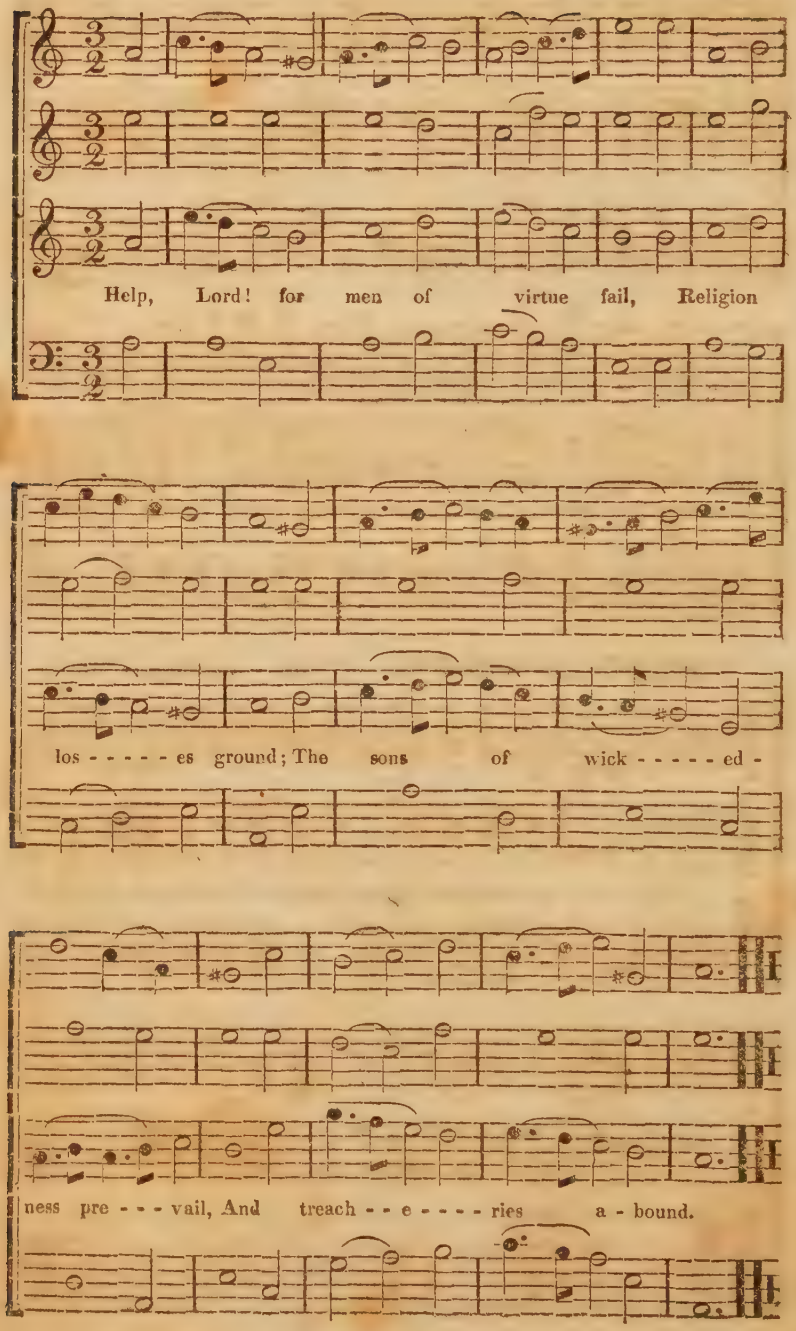
The shepherd by whose constant care, My wants are all supply'd.

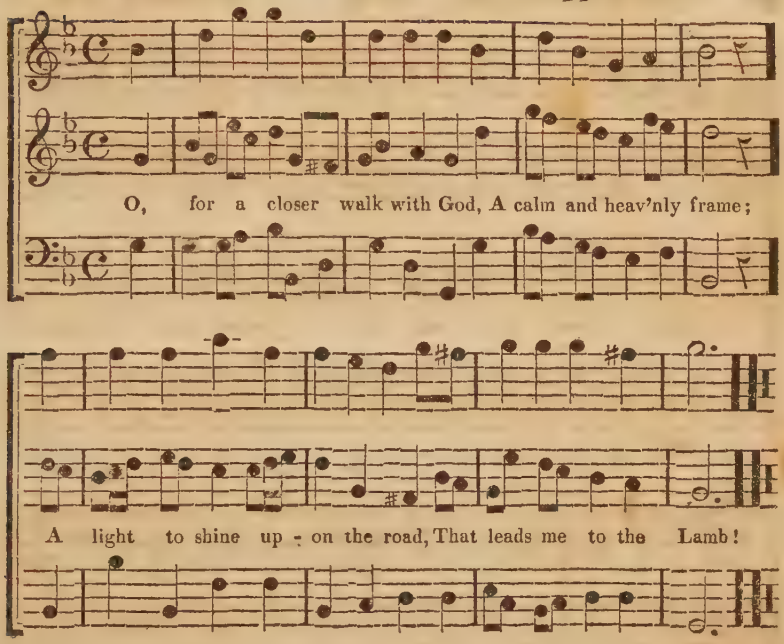
BRAINTREE. C. M.

Williams' Col.

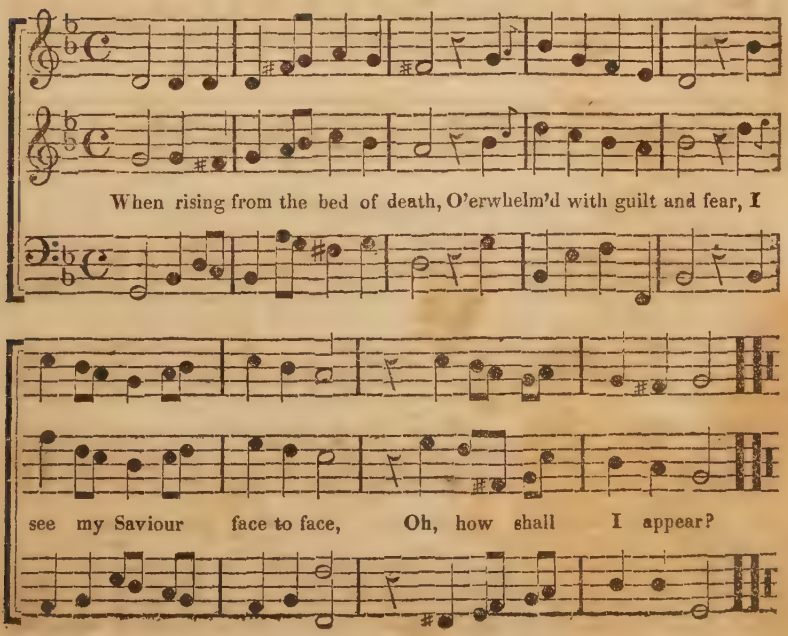
While shepherds watch their flocks by night, All seated on the ground;

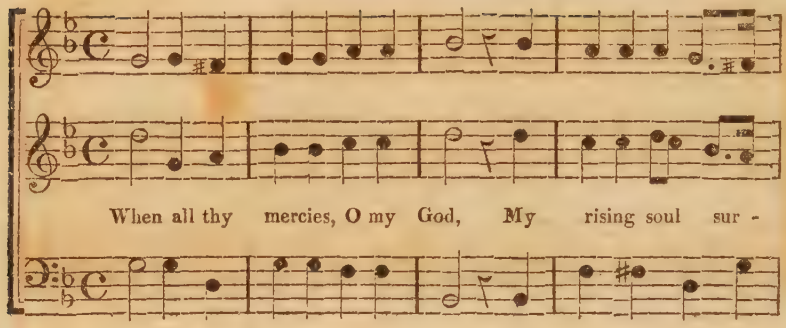
The an - - - gel of the Lord came down, And glory shone around.

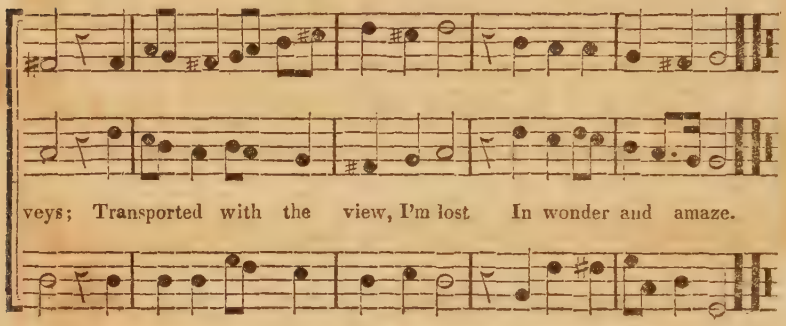

Help, Lord! for men of virtue fail, Religion
los - - - - - es ground; The sons of wick - - - - - ed -
ness pre - - - vail, And treach - - e - - - - ries a - bound.



CHRISTIAN'S HOPE. C. M. *Mag. Chapel.*

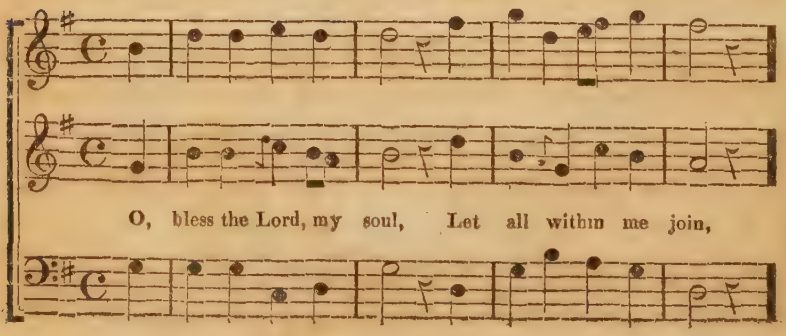


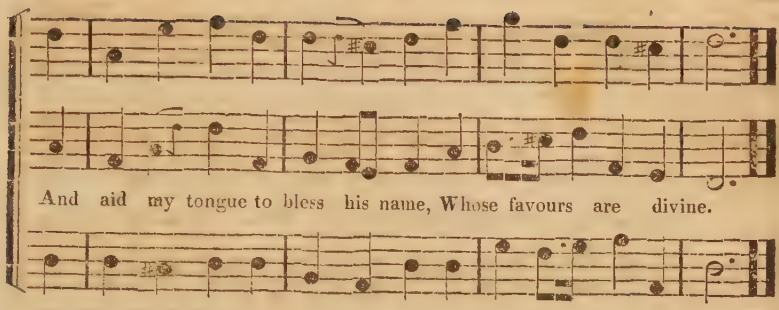


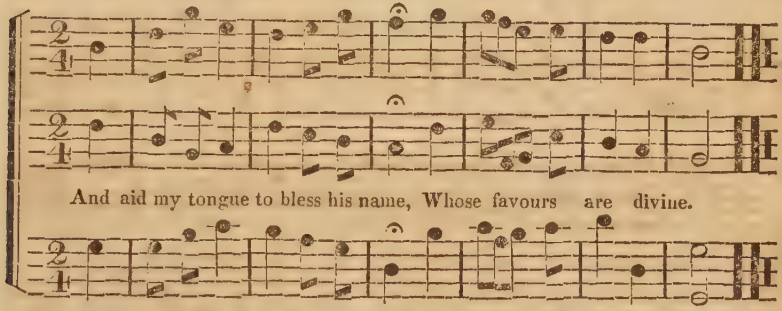


Short Metres.

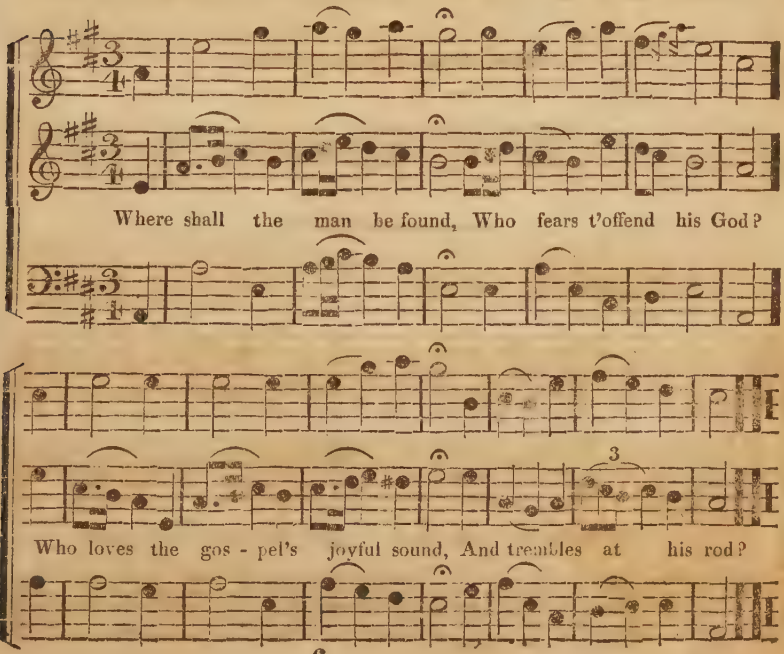
ENFIELD. S. M. *I. Smith.*



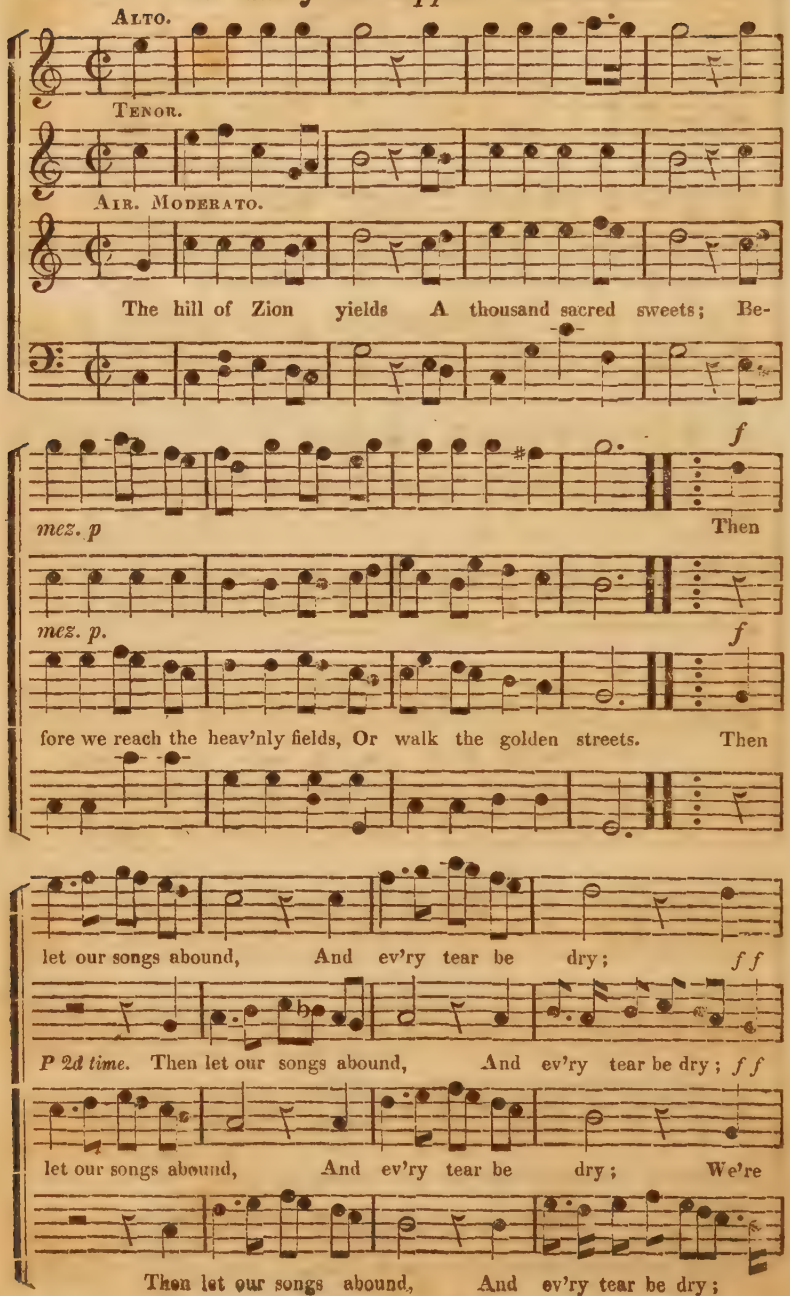


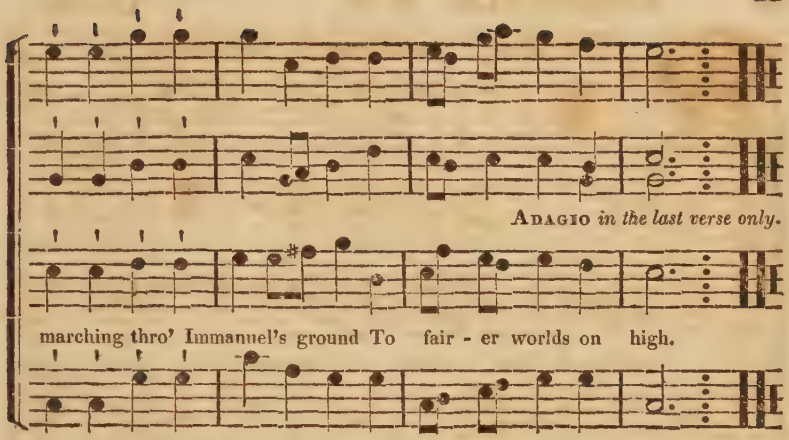


NEW EAGLE STREET. S. M. *I. Smith.*

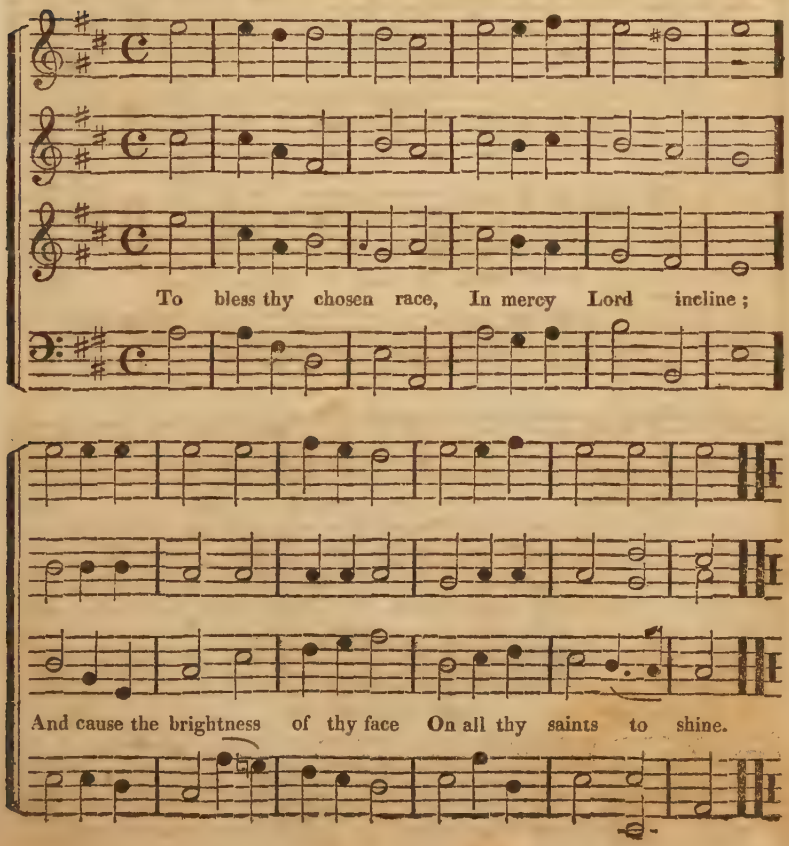


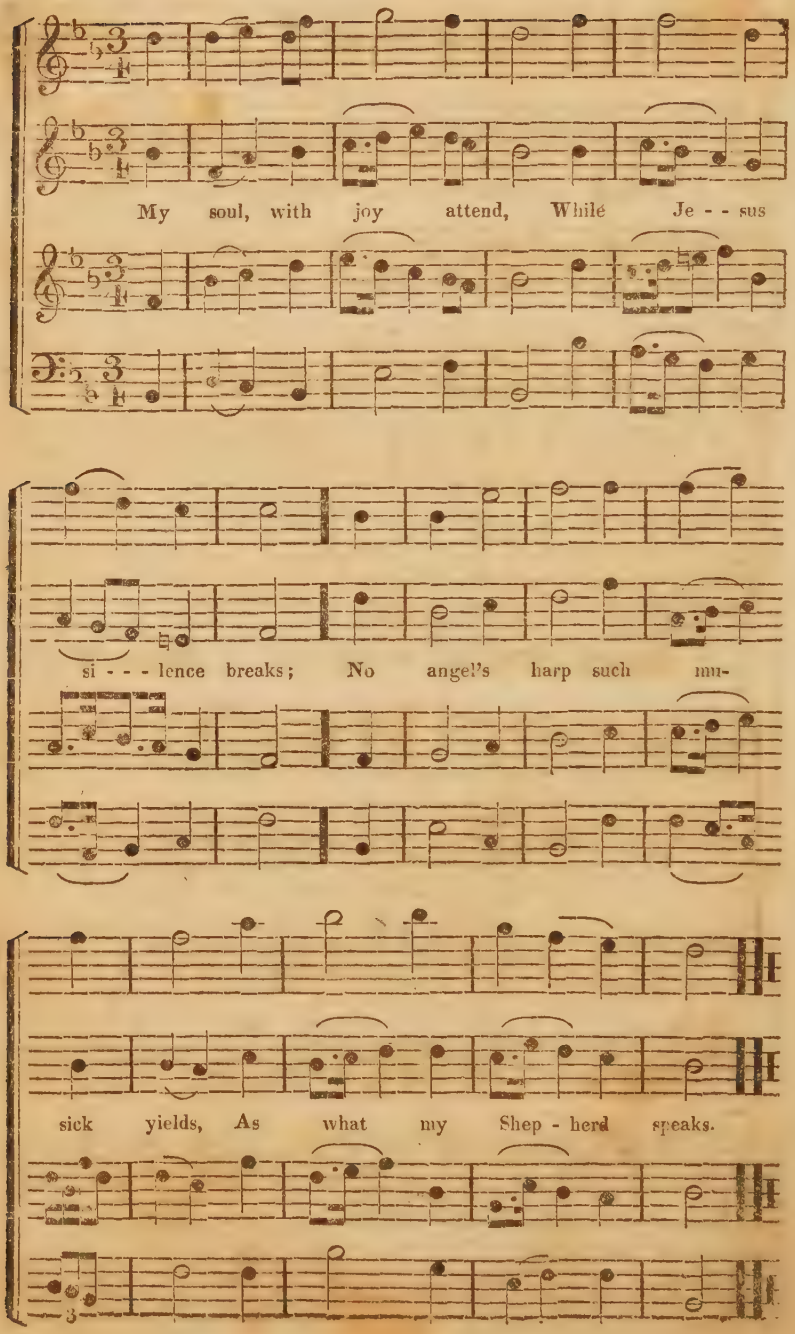
The Air *from Rippon's Selection.*





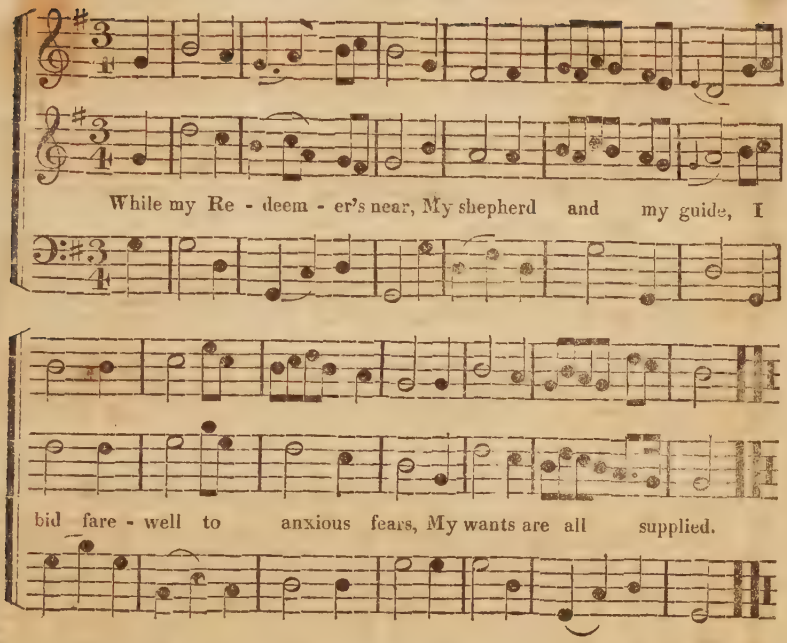
PENTONVILLE. S. M. *Linley.*




My soul, with joy attend, While Je - - sus
si - - - lence breaks; No angel's harp such mu-
sick yields, As what my Shep - herd speaks.

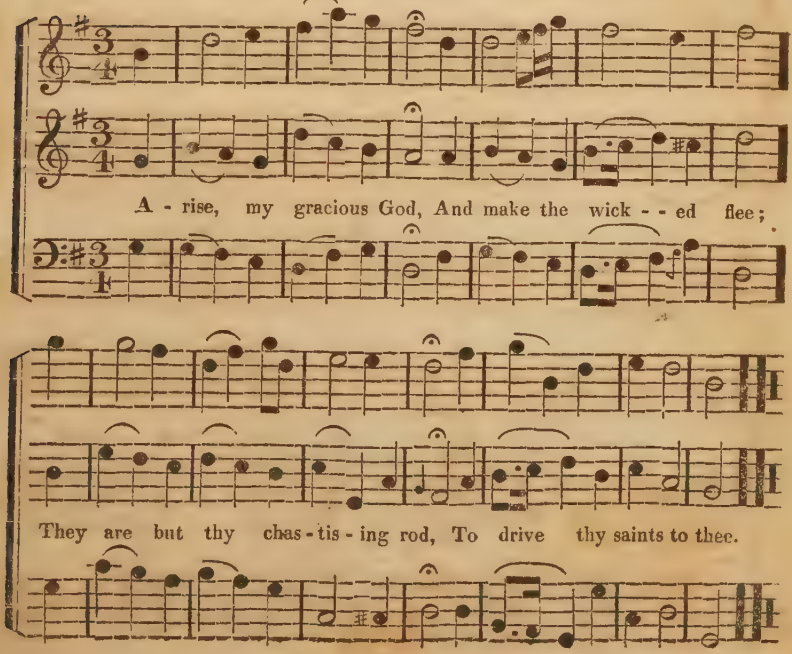
EMMAUS. S. M.

O. Shaw.

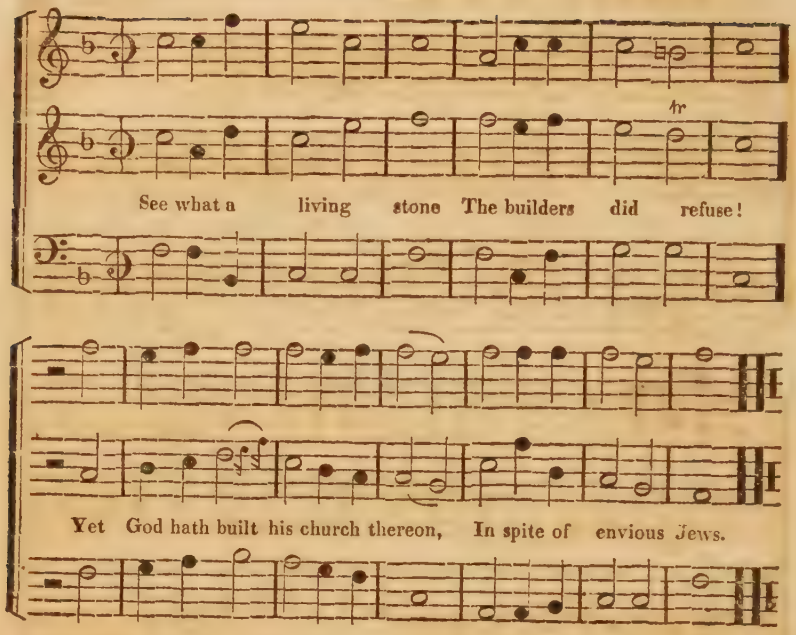


NEWCASTLE. S. M.

Rippon's Sel.

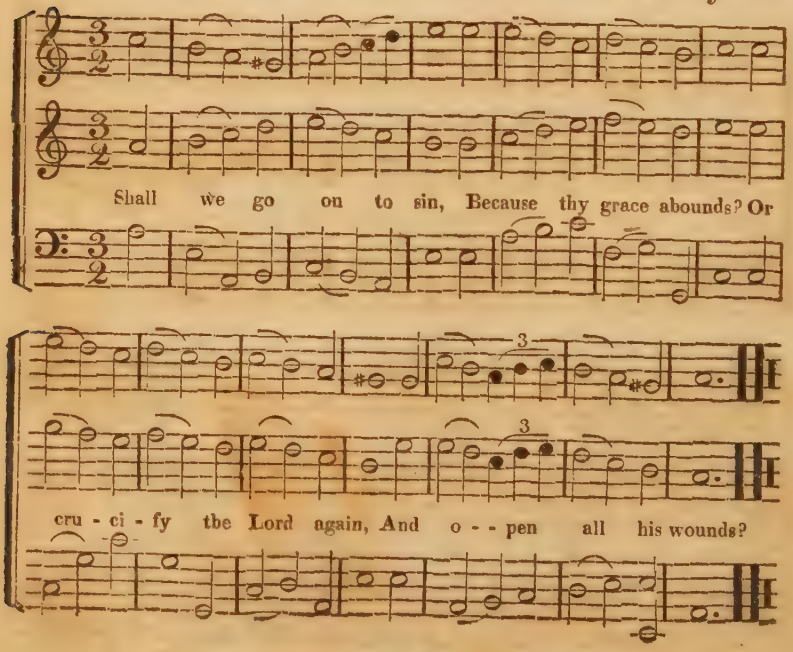


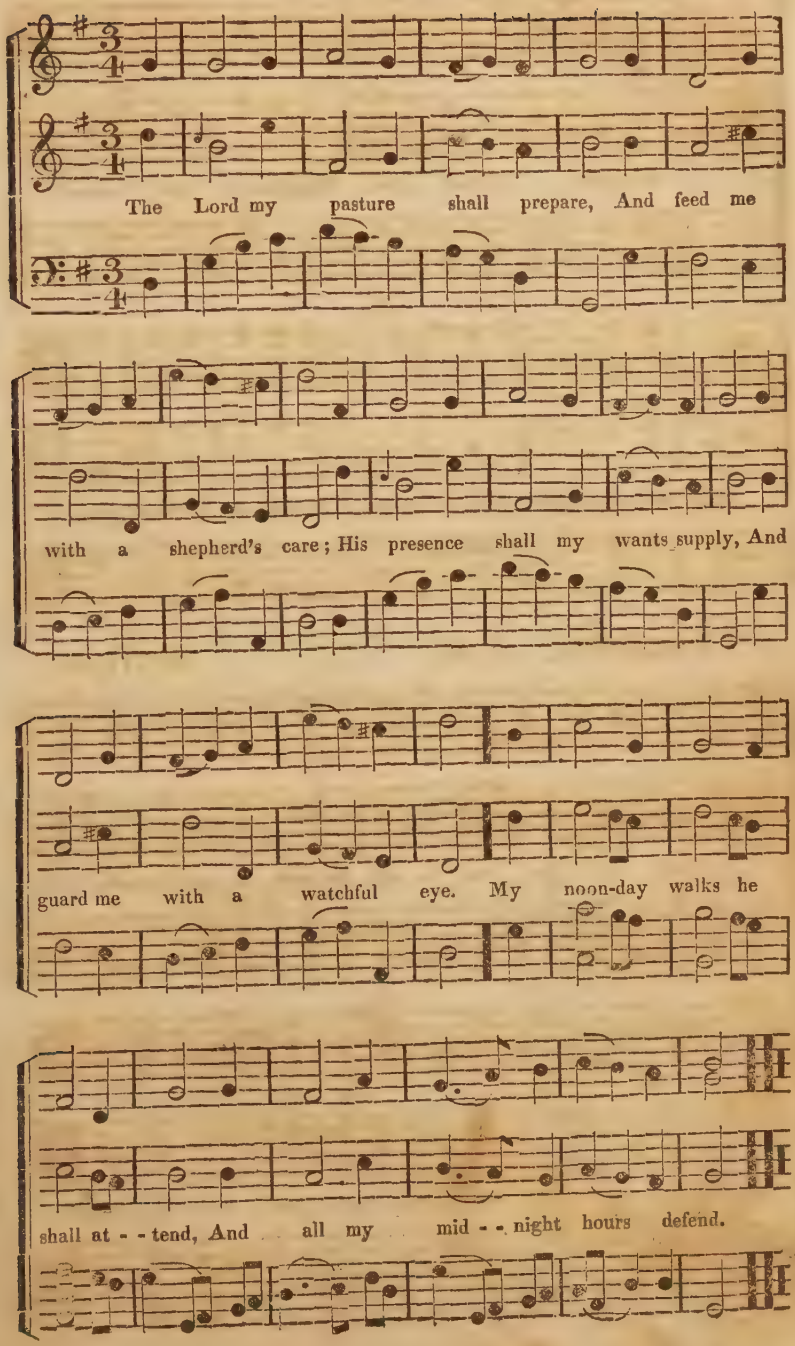
DOVER. S. M.

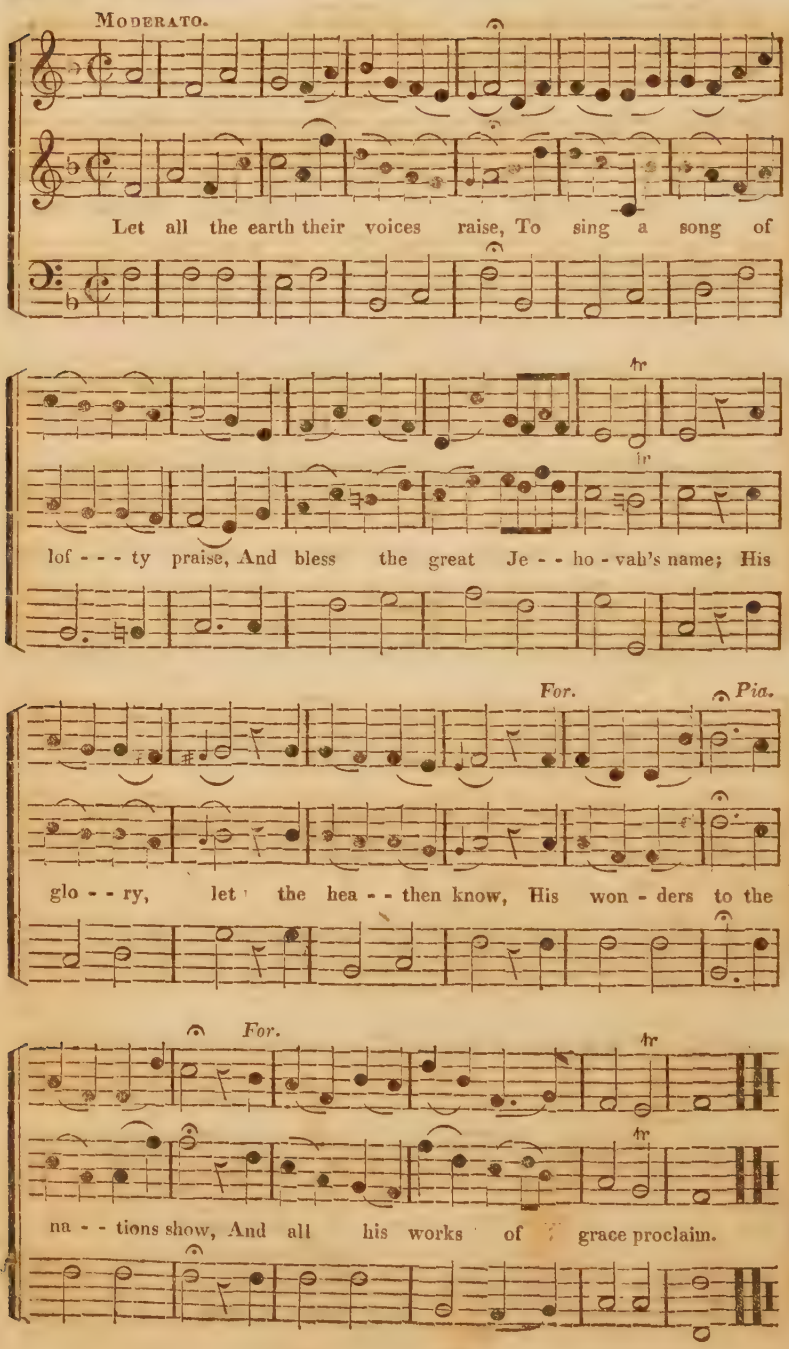


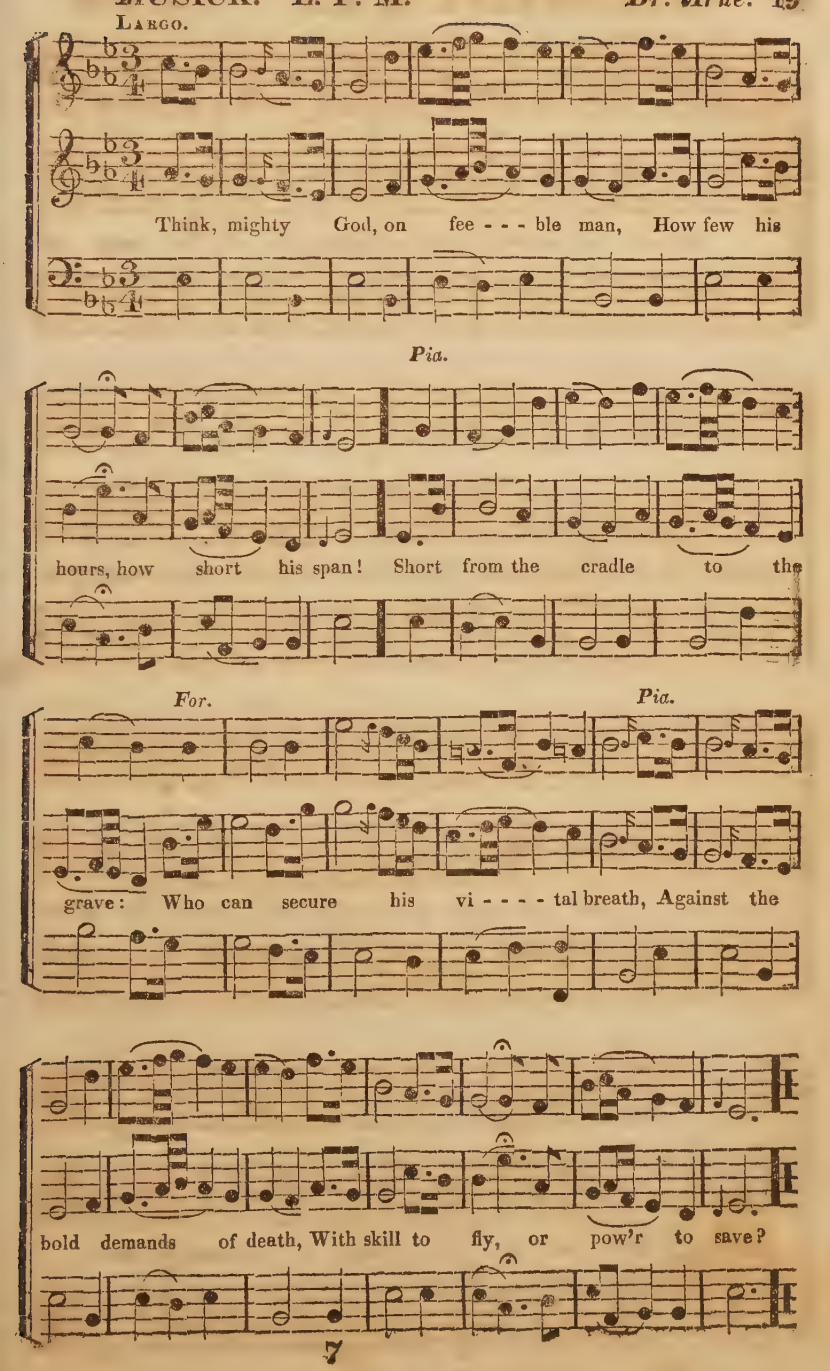
PACIFICK. S. M.

M. Noyes.

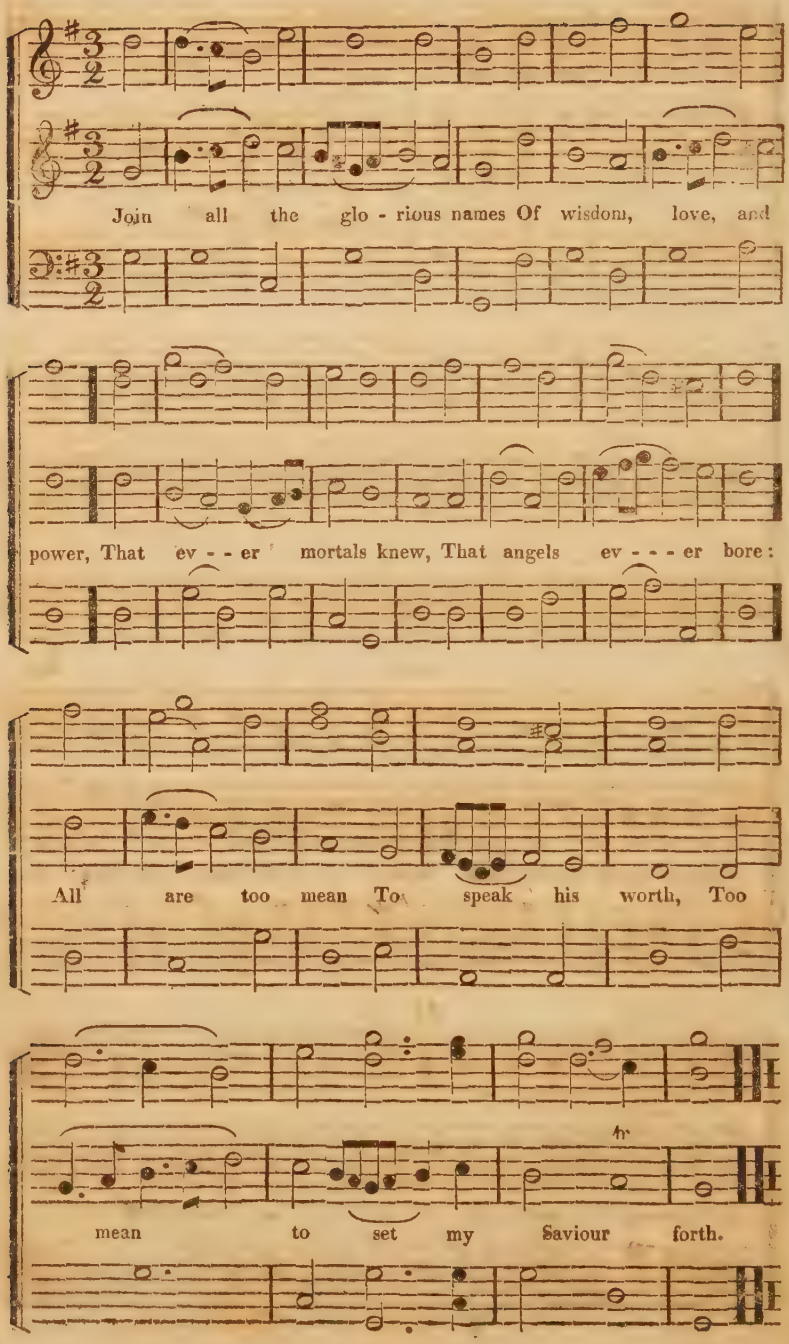


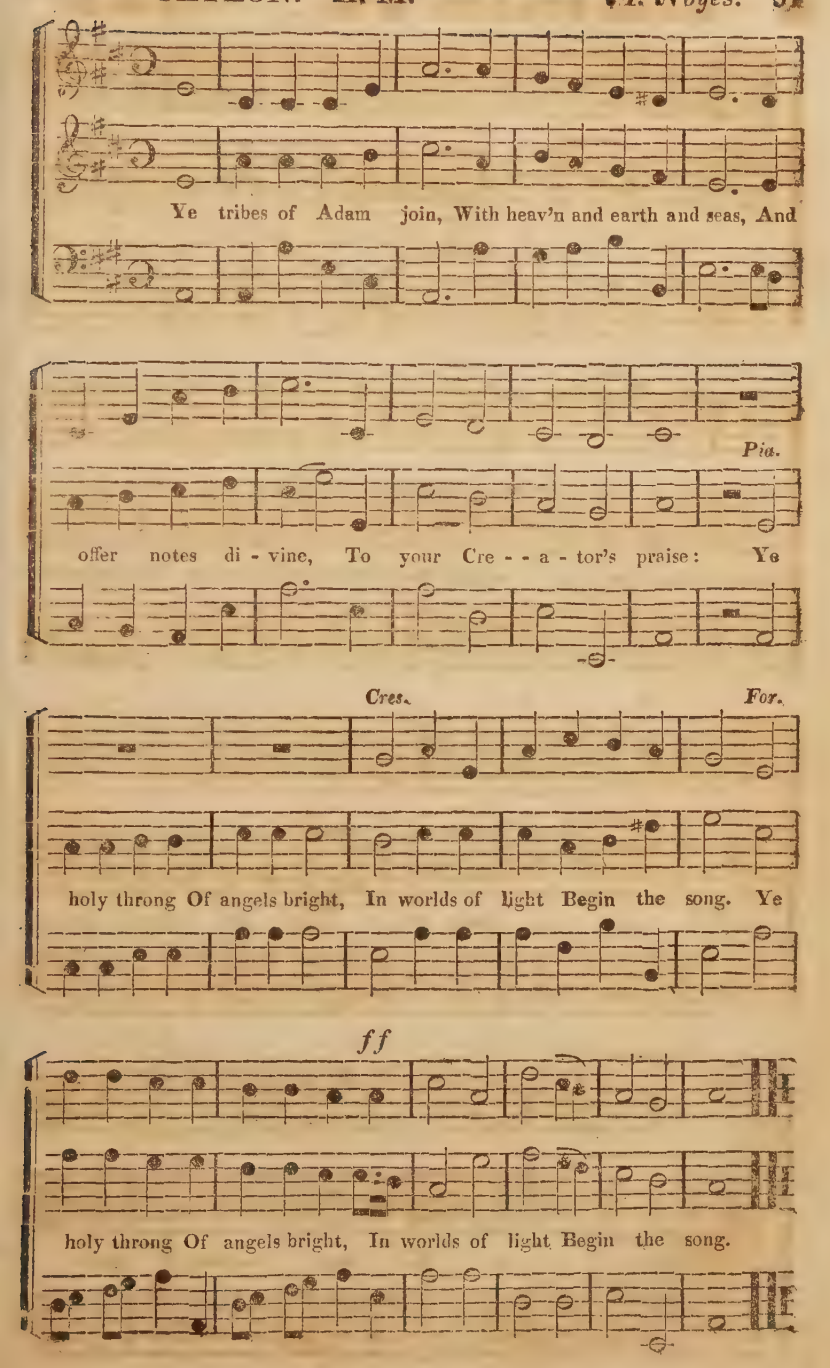

The Lord my pasture shall prepare, And feed me
with a shepherd's care; His presence shall my wants supply, And
guard me with a watchful eye. My noon-day walks he
shall at - - tend, And all my mid - - night hours defend.

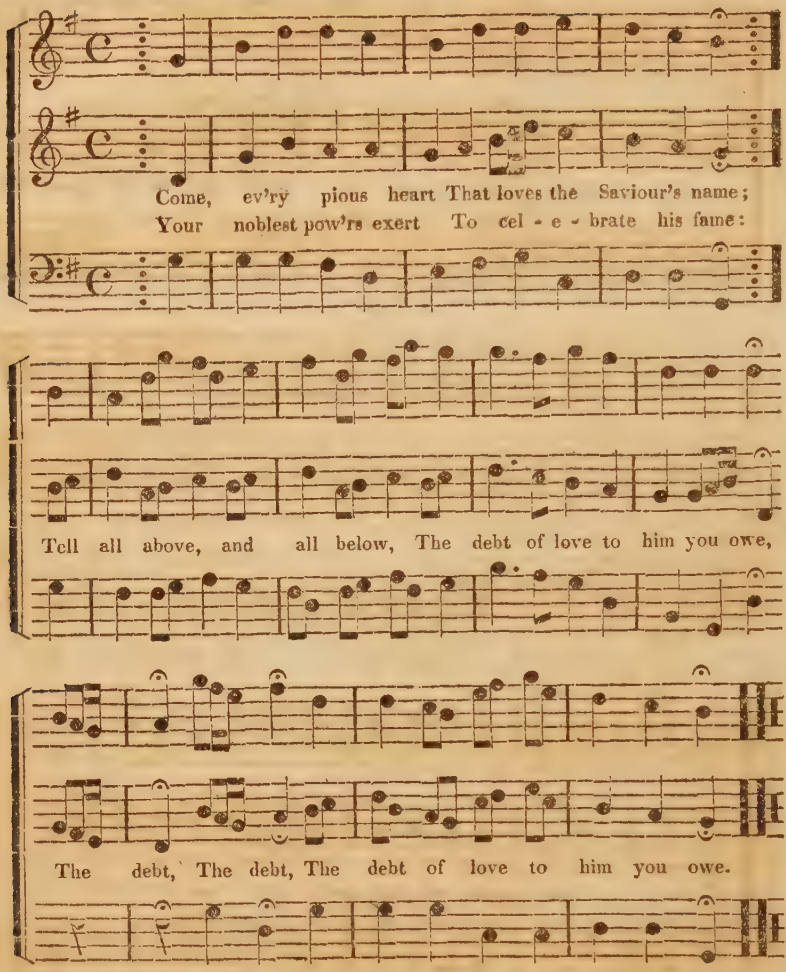

Moderato.
Let all the earth their voices raise, To sing a song of
tr
tr
lof - - - ty praise, And bless the great Je - - ho - vah's name; His
For.
Pia.
glo - - ry, let the hea - - then know, His won - ders to the
For.
tr
tr
na - - tions show, And all his works of grace proclaim.


Largo.
Think, mighty God, on fee - - - ble man, How few his
Pia.
hours, how short his span! Short from the cradle to the
For.
Pia.
grave: Who can secure his vi - - - - tal breath, Against the
bold demands of death, With skill to fly, or pow'r to save?

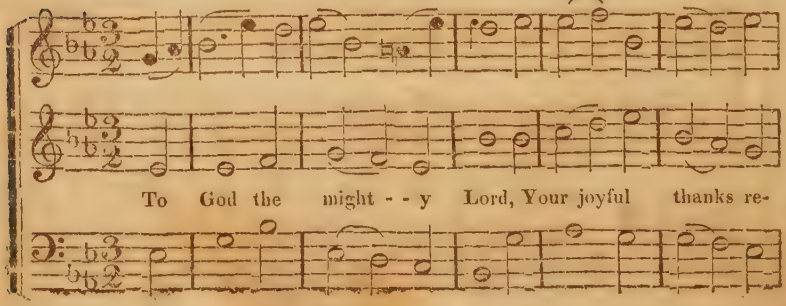
EAGLE STREET. H. M. *I. Smith.*

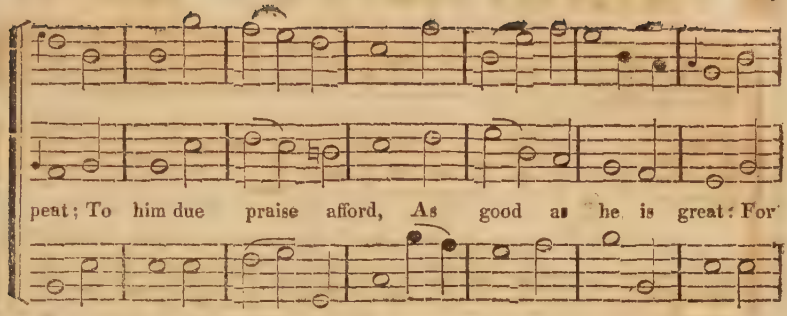


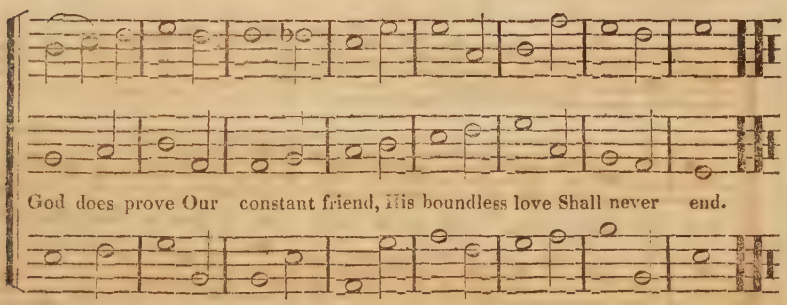

Ye tribes of Adam join, With heav'n and earth and seas, And
Pia.
offer notes di - vine, To your Cre - - a - tor's praise: Ye
Cres.
For.
holy throng Of angels bright, In worlds of light Begin the song. Ye
ff
holy throng Of angels bright, In worlds of light Begin the song.



ST. PHILLIP'S. H. M. *Levesque.*

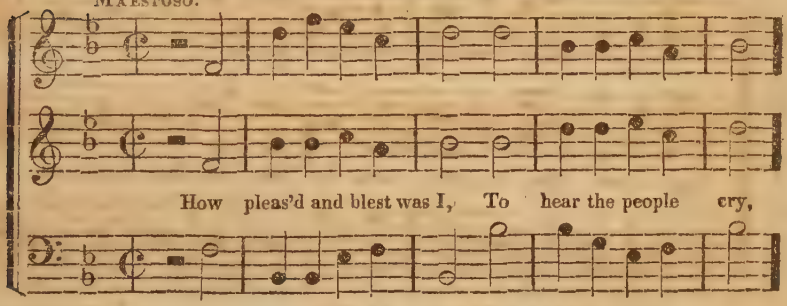


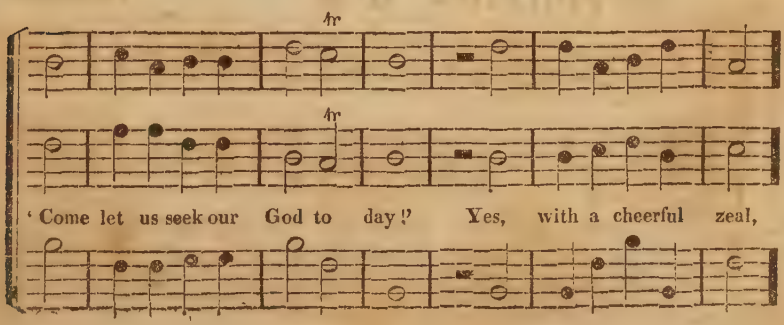


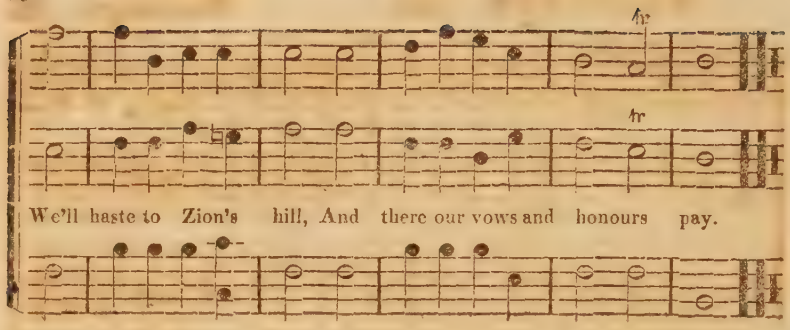


DALSTON. S. P. M. *A. Williams' Col.*

MAESTOSO.

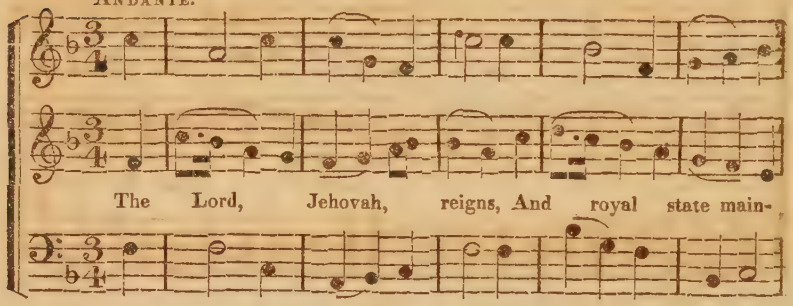




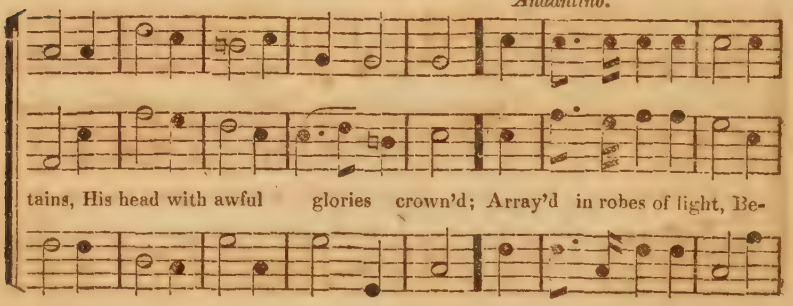


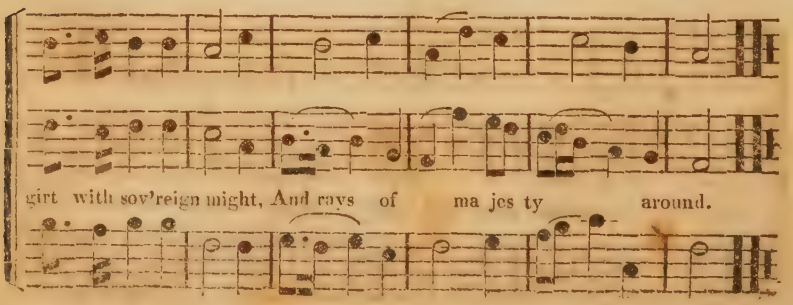
WORSHIP. S. P. M.

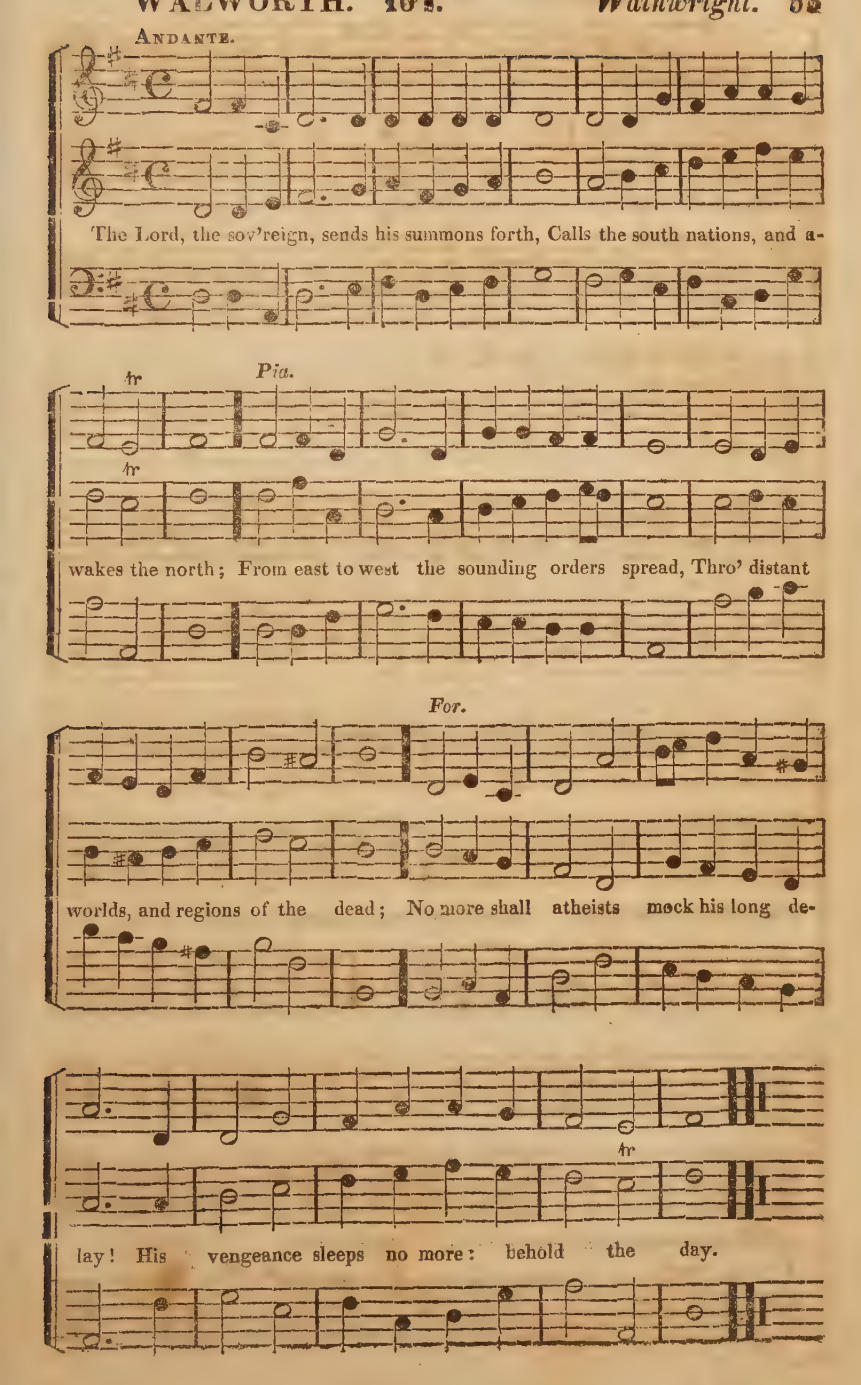
ANDANTE.

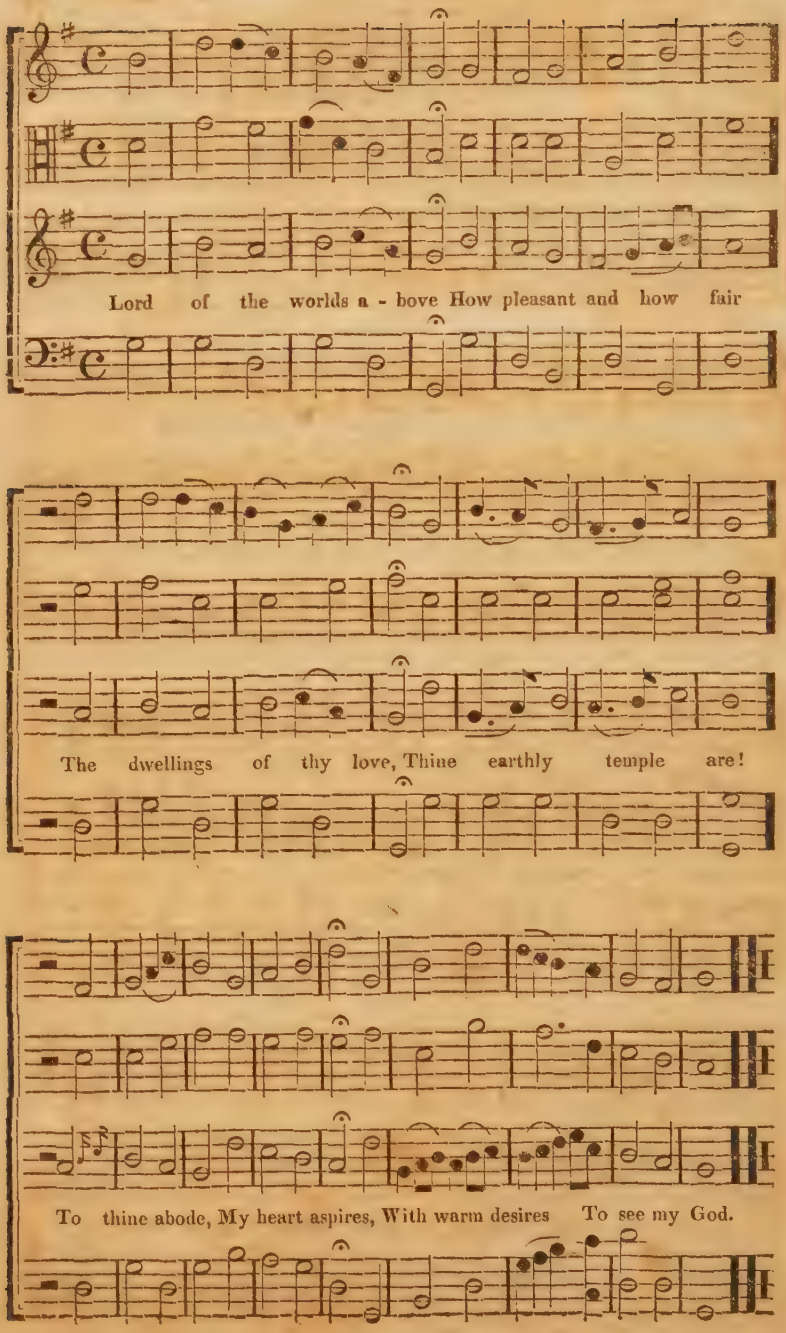


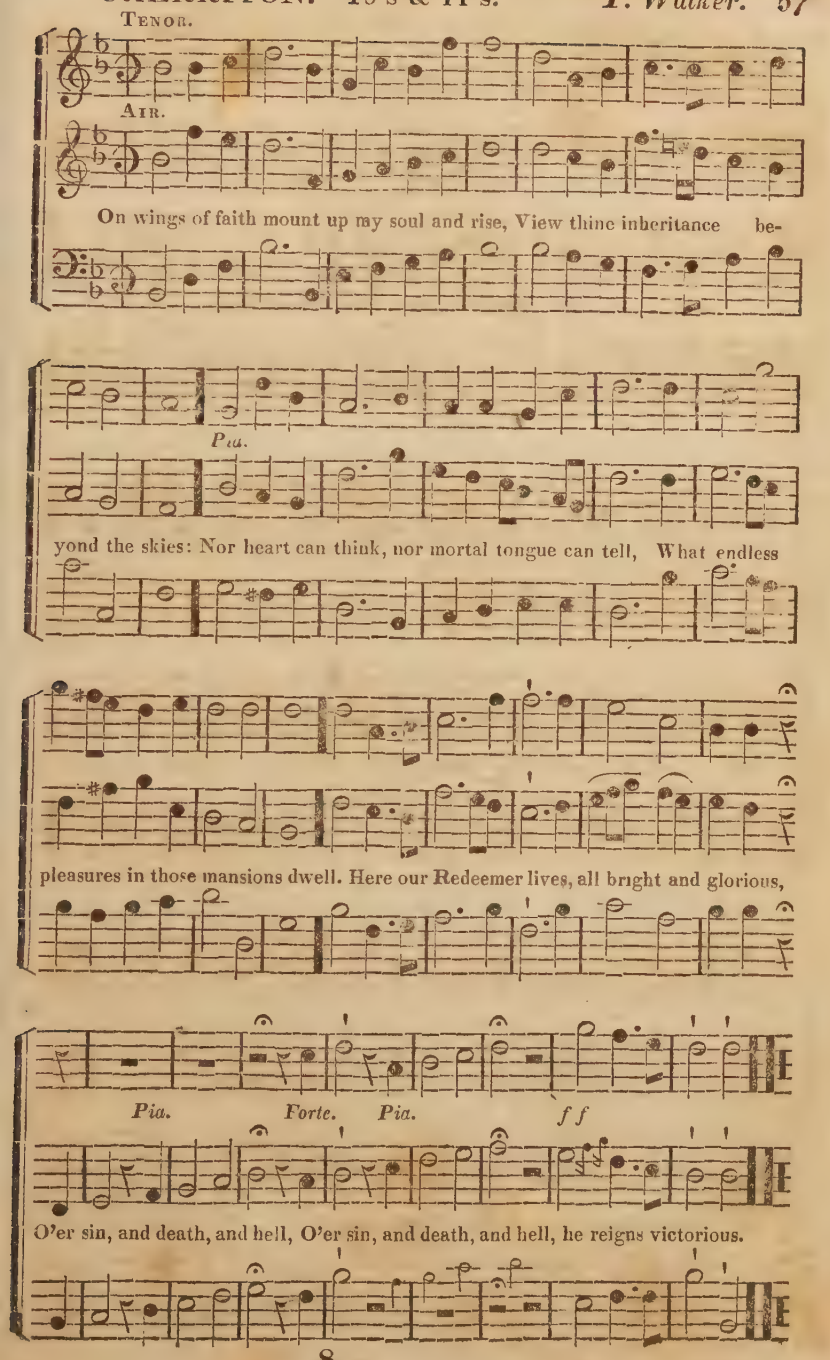
Andantino.






Andante.
The Lord, the sov'reign, sends his summons forth, Calls the south nations, and a-
tr
Pia.
tr
wakes the north; From east to west the sounding orders spread, Thro' distant
For.
worlds, and regions of the dead; No more shall atheists mock his long de-
tr
lay! His vengeance sleeps no more: behold the day.

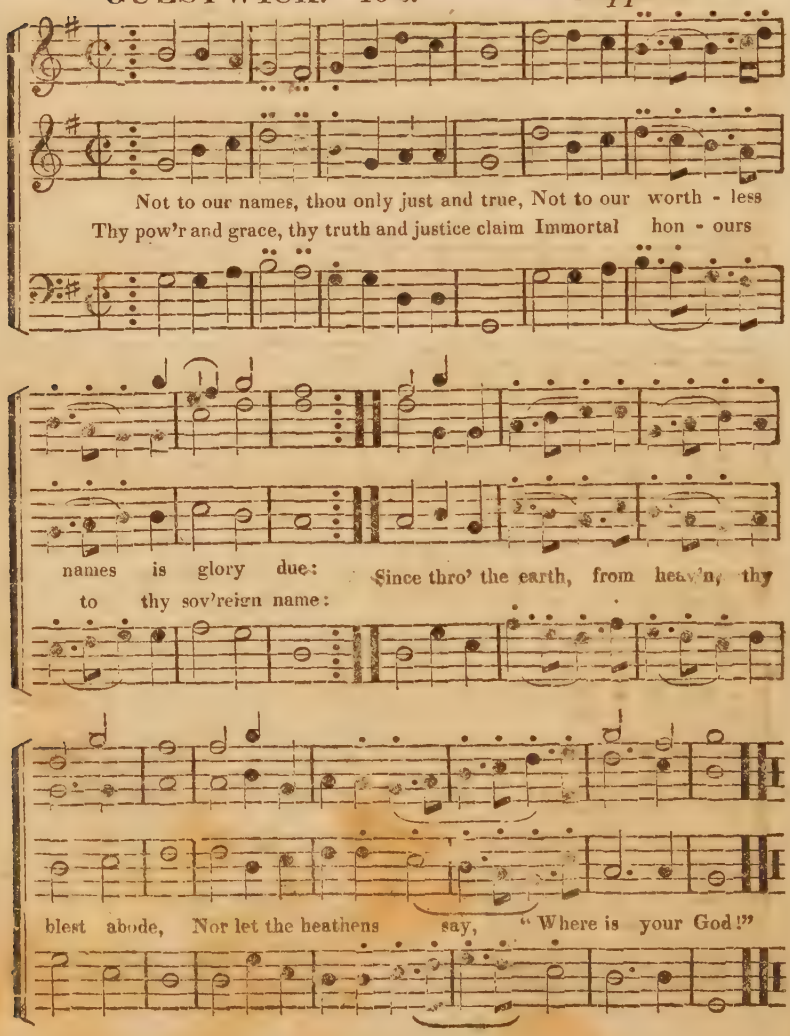

Lord of the worlds a - bove How pleasant and how fair
The dwellings of thy love, Thine earthly temple are!
To thine abode, My heart aspires, With warm desires To see my God.


Tenor.
Air.
On wings of faith mount up my soul and rise, View thine inheritance be-
Pia.
yond the skies: Nor heart can think, nor mortal tongue can tell, What endless
pleasures in those mansions dwell. Here our Redeemer lives, all bright and glorious,
Pia.
Forte.
Pia.
ff
O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns victorious.

No gnawing grief, no sad heart-rending pain,
In that blest country can admission gain;
No sorrow there, no soul-tormenting fear,
For God's own hand shall wipe the falling tear.
Here our Redeemer lives, &c.

Before the throne a chrystal river glides,
Immortal verdure decks its cheerful sides:
Here the fair Tree of Life, majestick, rears
Its blooming head, and sovereign virtue bears.
Here our Redeemer lives, &c.

GUESTWICK. 10's. *Rippon's Sel.*



Providence Selection.

PART SECOND.

Select Pieces.

SICILIAN MARINER'S HYMN. 8. 7.

MODERATO.

Lord of na - ture! source of light! In pity

Pia.

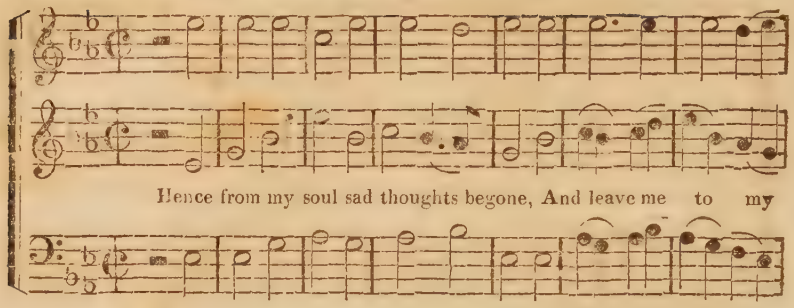
view the world be - - - low; Guide our erring footsteps

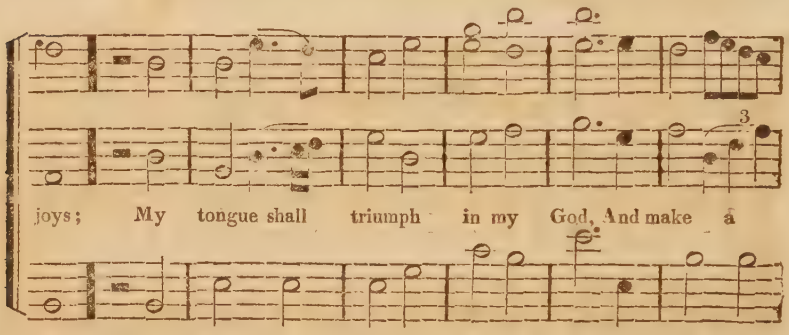
tr

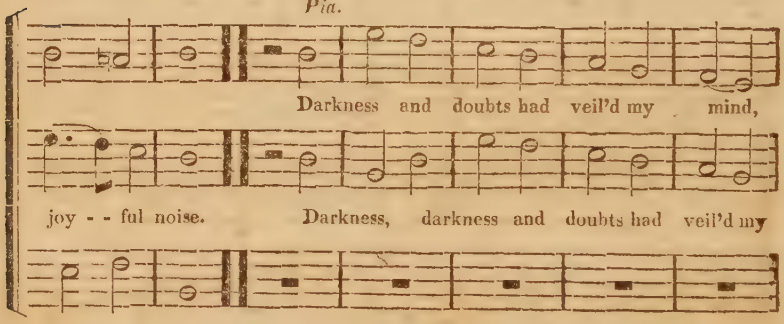
rightly, Through these scenes of guilt and wo.

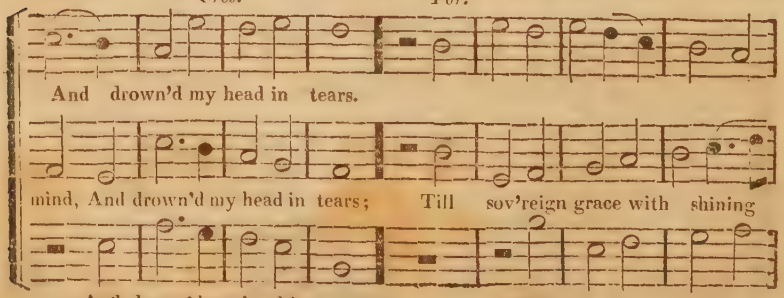
Thanks we give, and adoration
For thy gospels joyful sound;

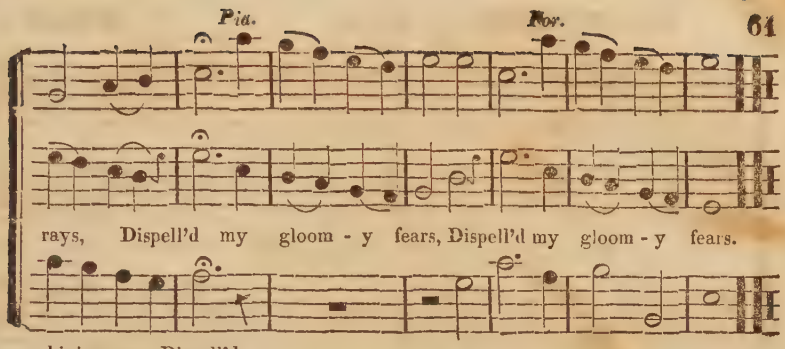
May the fruits of thy salvation,
In our hearts and lives abound.


Hence from my soul sad thoughts begone, And leave me to my

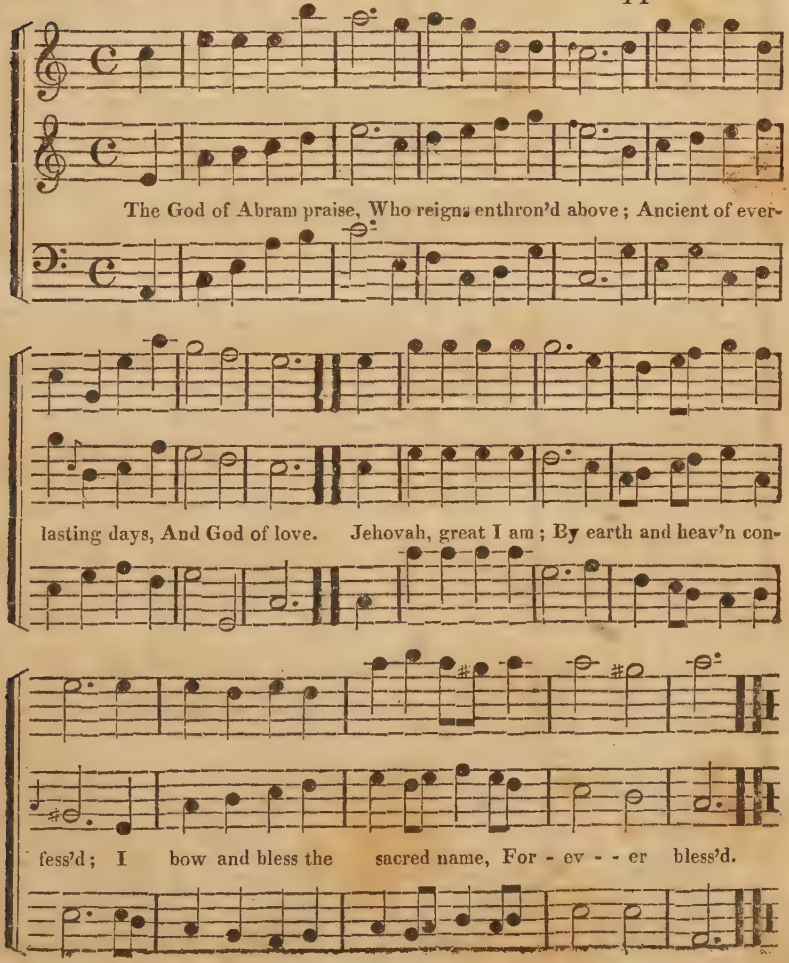

joys; My tongue shall triumph in my God, And make a


Pia.
Darkness and doubts had veil'd my mind,
joy - - ful noise. Darkness, darkness and doubts had veil'd my


Cres.
For.
And drown'd my head in tears.
mind, And drown'd my head in tears; Till sov'reign grace with shining
And drown'd my head in tears; Till sov'reign grace with

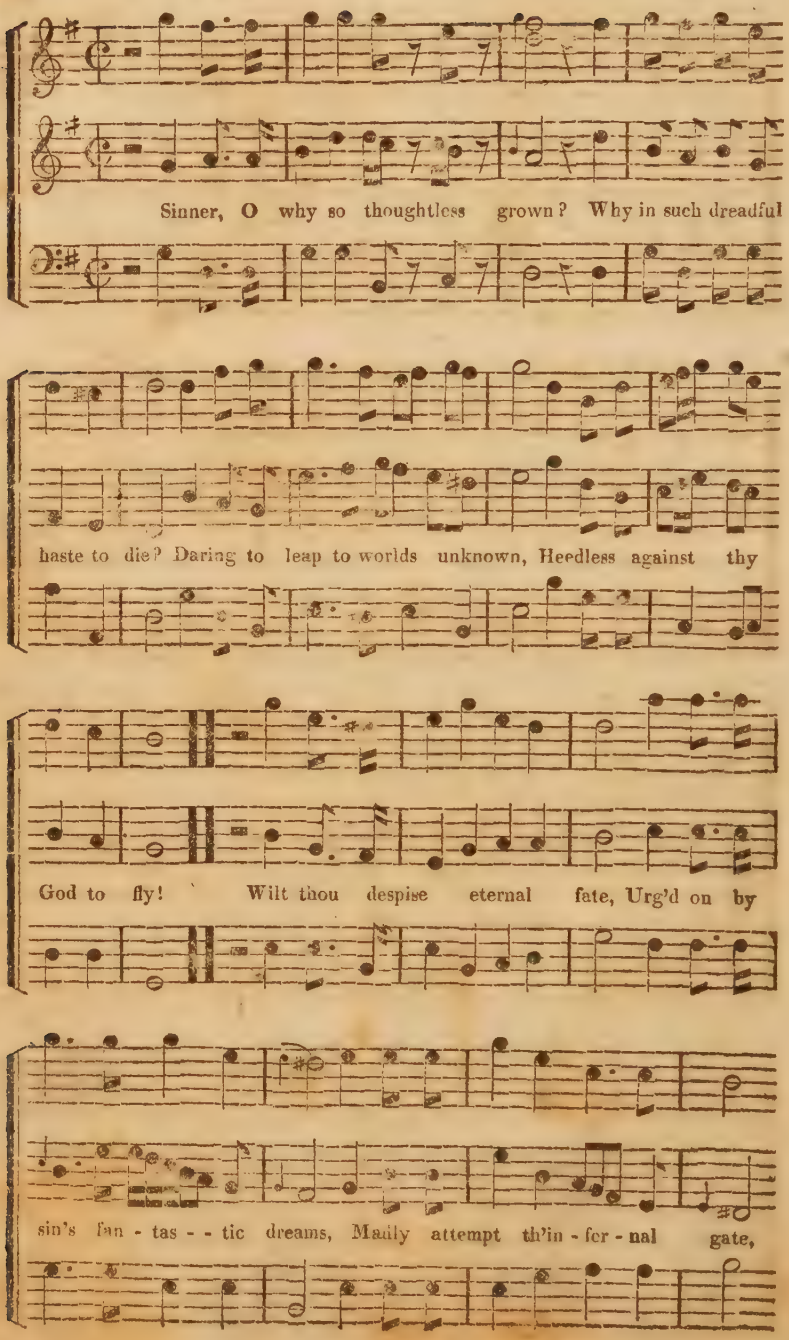


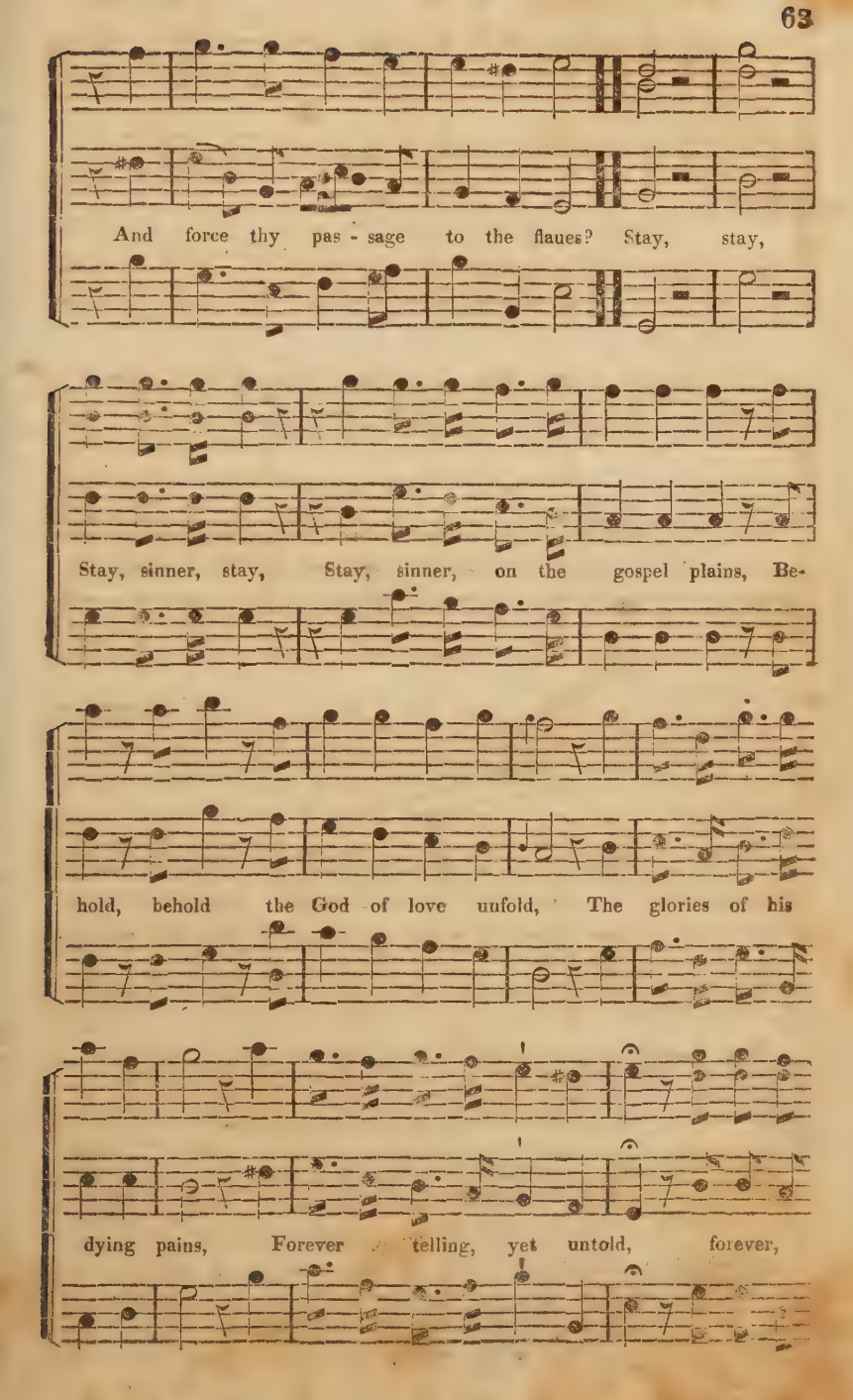
LEONI. 6. 8. 4. *Jewish Air.* *Rippon's Sel.*

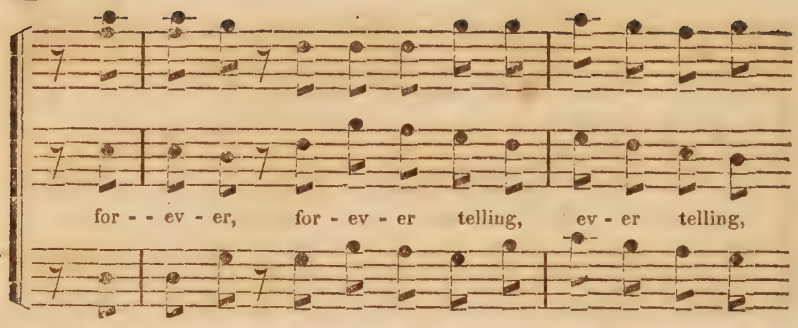


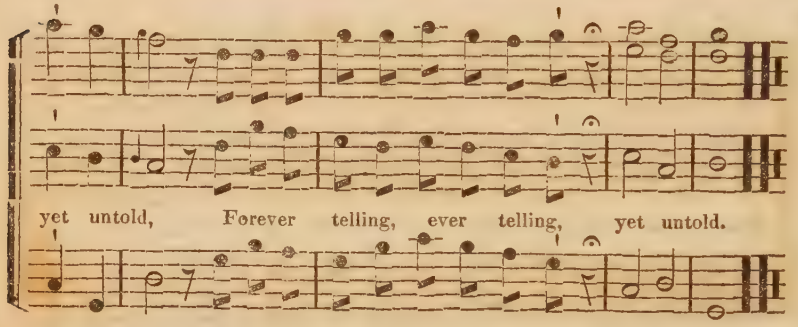
SHEFFIELD. L. M.

G. Breillat.



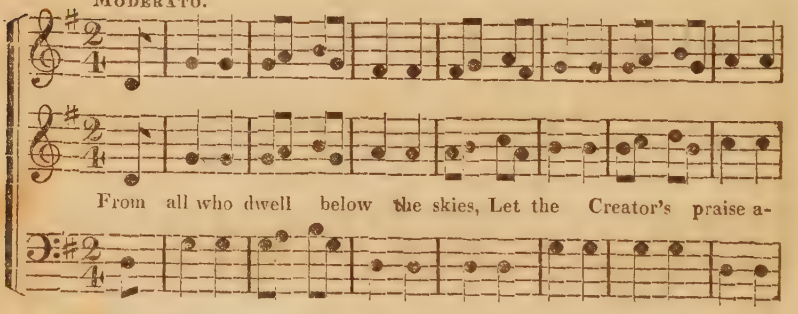

And force thy pas - sage to the flaues? Stay, stay,
Stay, sinner, stay, Stay, sinner, on the gospel plains, Be-
hold, behold the God of love unfold, The glories of his
dying pains, Forever telling, yet untold, forever,

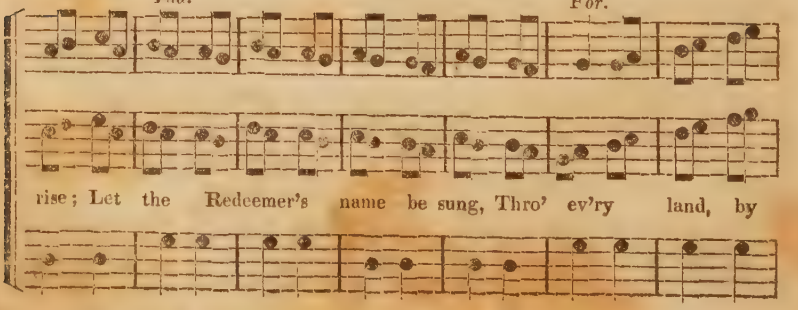




PSALM 117. L. M. *M. Noyes.*

MODERATO.





Pia.

ev'ry tongue. E - - ter - nal are thy mer - - cies Lord; E-

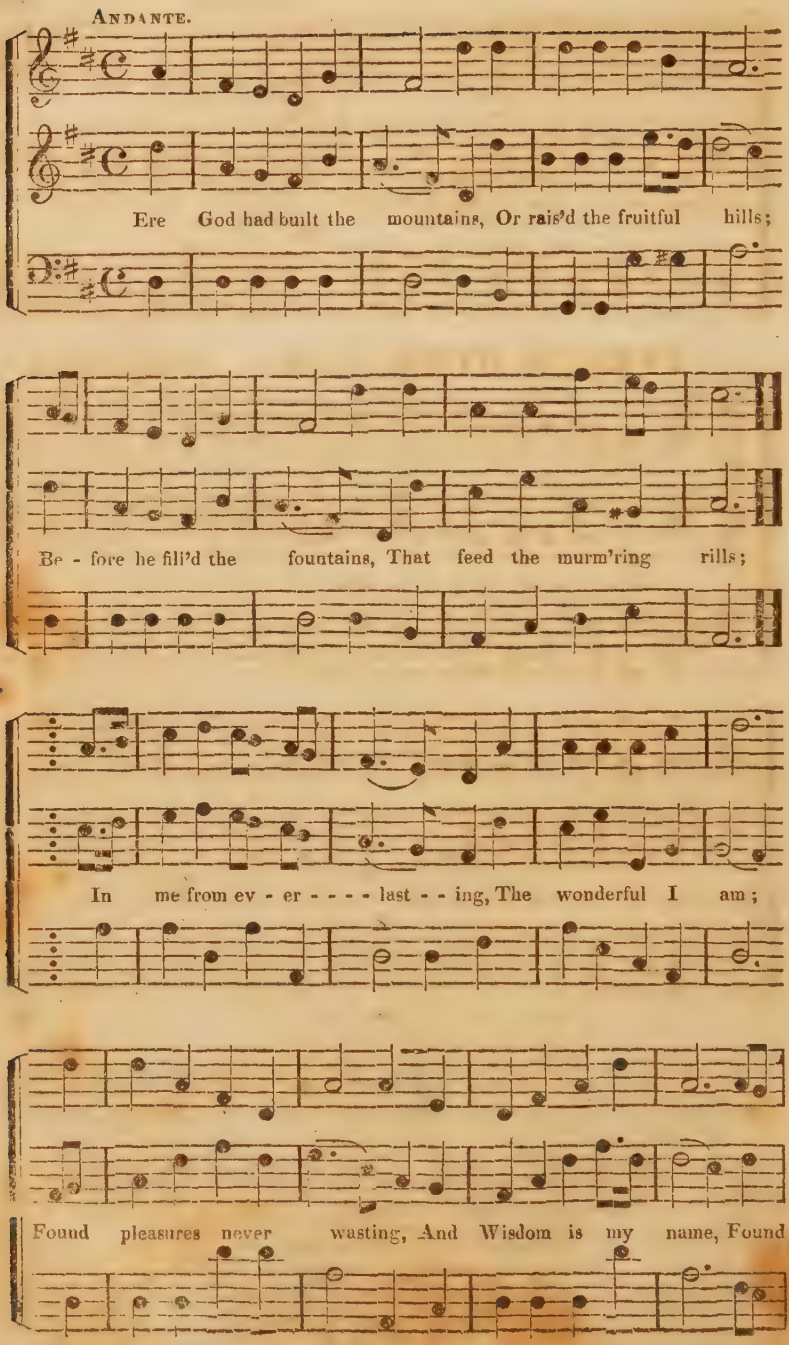
For.

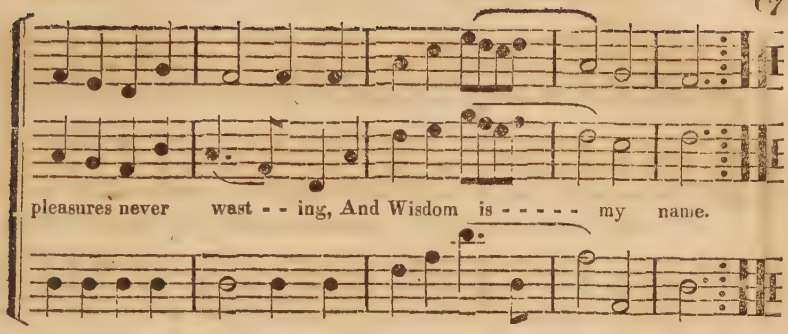
ternal truth at - tends thy word; Thy praise shall sound fro n shore to

Pia. *ff*

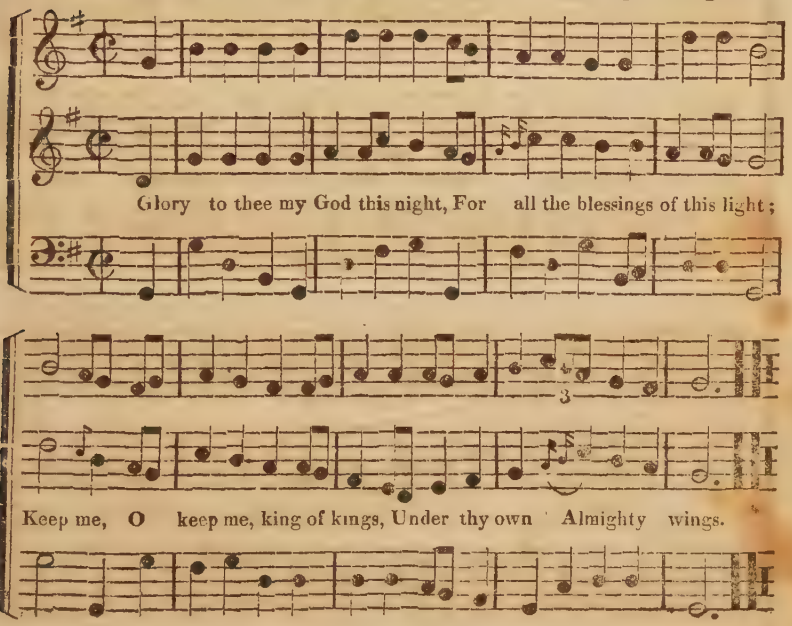
shore, Till suns shall rise and set no more. Thy praise shall

sound from shore to shore, Till suns shall rise and set no more.


Andante.
Ere God had built the mountains, Or rais'd the fruitful hills;
Be - fore he fill'd the fountains, That feed the murm'ring rills;
In me from ev - er - - - - last - - ing, The wonderful I am;
Found pleasures never wasting, And Wisdom is my name, Found



EVENING HYMN. L. M. *Mag. Chapel.*

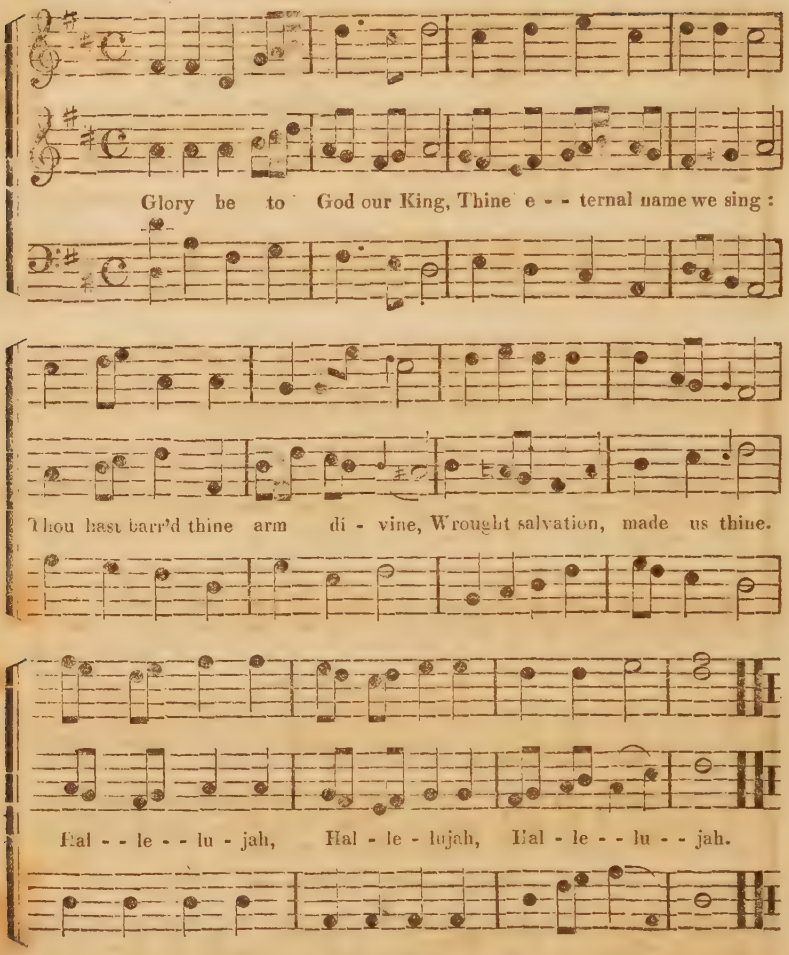


Forgive me Lord for thy dear Son,
The ills that I this day have done;
That with the world, myself and thee,
Ere I sleep at peace may be.

Teach me to live as I may dread
The grave as little as my bed;
Teach me to die, that so I may
With joy behold the judgment day.

Let my blest guardian while I sleep,
His watchful station near me keep;
My heart with love celestial fill,
And guard me from th' approach of ill,

Praise God from whom all blessings flow,
Praise him all creatures here below:
Praise him above angelic host:
Praise Father, Son and Holy Ghost.

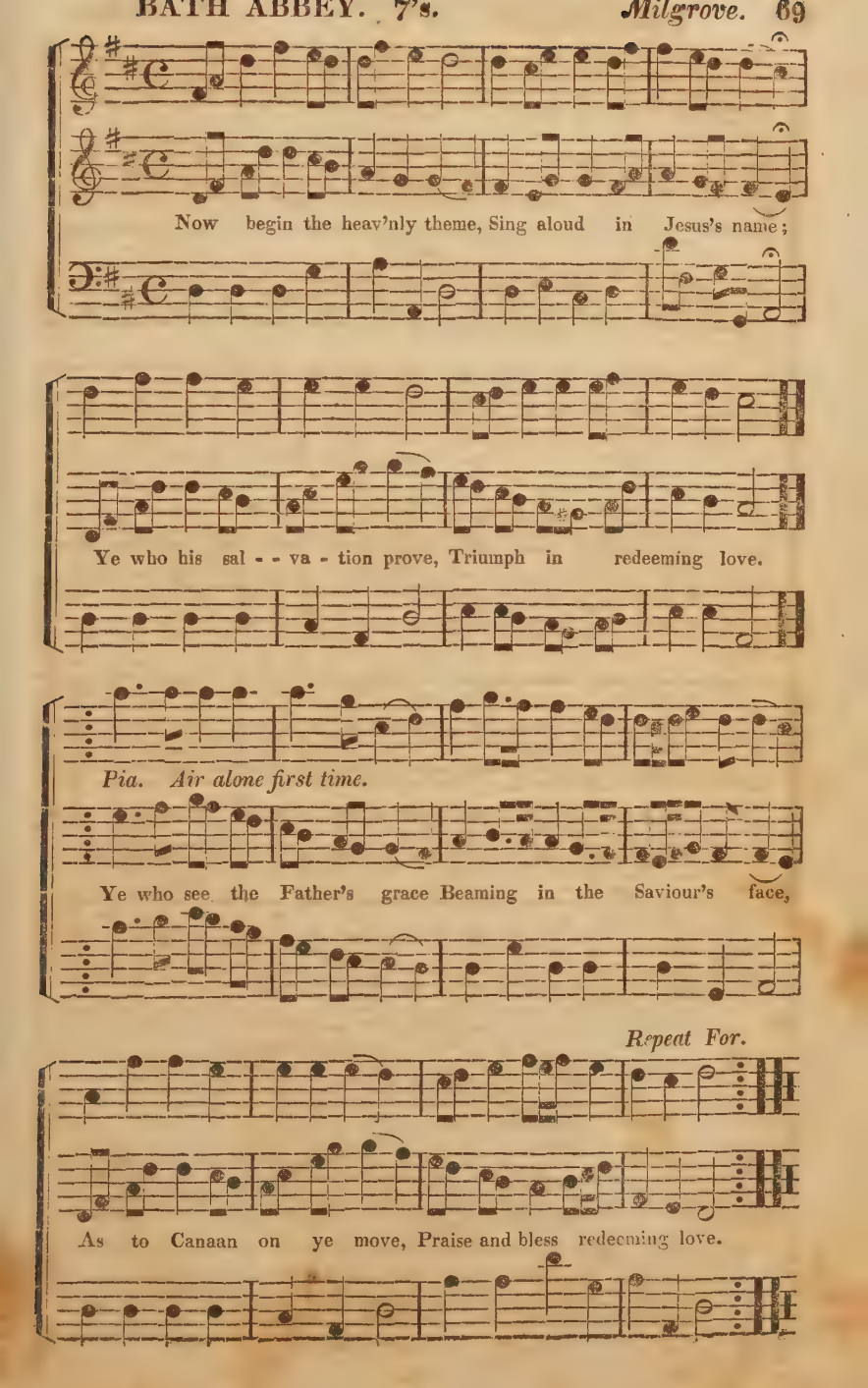


Wand'ring sheep, how far from home
Sore bewilder'd, did we roam?
Till the gracious shepherd came;
Sought and saw'd: O praise his name.

Fir'd with gratitude we raise
All our souls to sound thy praise;
Touch each heart, each tongue inspire,
Sing we higher still and higher.

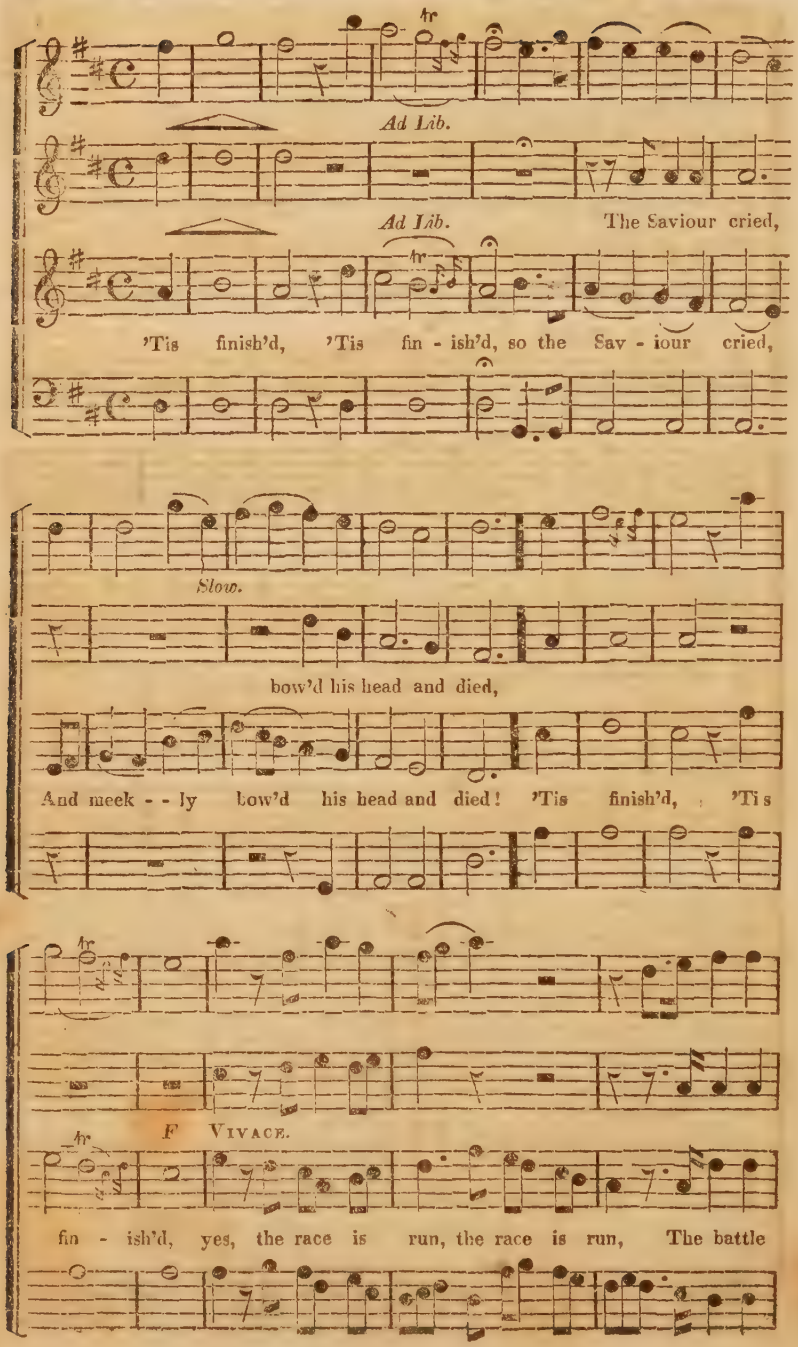
Elevate our souls to thee;
Thou our guide and guardian be;
Worthy, worthy may we prove,
Lord of such distinguish'd love.

Blessing thankful all our days,
May we pray, rejoice and praise;
Till the glorious trump shall sound,
And our raptur'd hearts rebound.


Now begin the heav'nly theme, Sing aloud in Jesus's name;
Ye who his sal - - va - tion prove, Triumph in redeeming love.
Pia. Air alone first time.
Ye who see the Father's grace Beaming in the Saviour's face,
Repeat For.
As to Canaan on ye move, Praise and bless redeeming love.

SALVATION. L. M.

T. Walker.



fought, the vict'ry won; yes, the race is run, the battle fought, the

the vict'ry won, the vic - t'ry won.

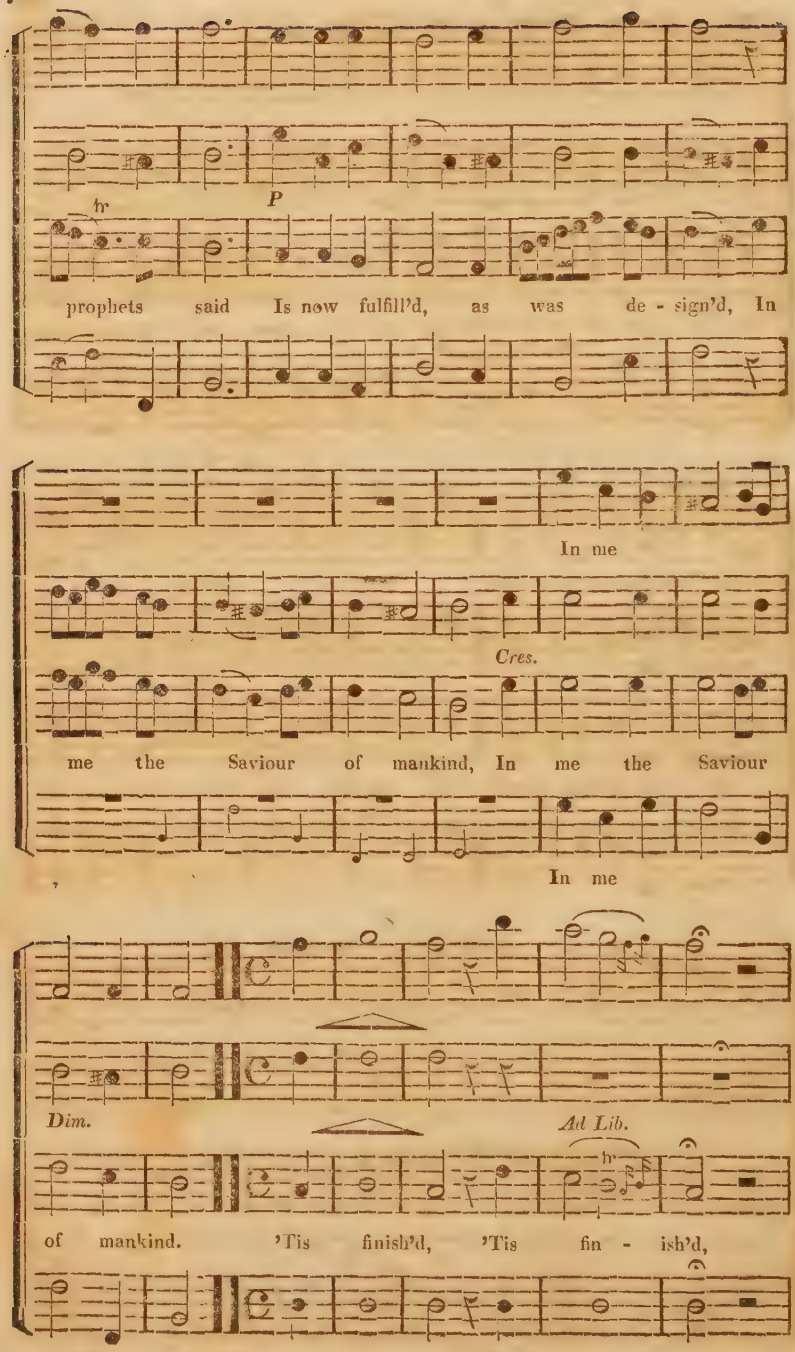
the vict'ry won.

vict'ry won, the vict'ry won, the vic - t'ry won. 'Tis fin-

Cres. LARGHETTO.

ish'd, 'Tis fin - ish'd— all that heav'n decreed, And all the ancient

'Tis fin - - ish'd,


tr
P
prophets said Is now fulfill'd, as was de - sign'd, In
In me
Cres.
me the Saviour of mankind, In me the Saviour
In me
Dim.
Ad Lib.
of mankind. 'Tis finish'd, 'Tis fin - ish'd,

Be hea -

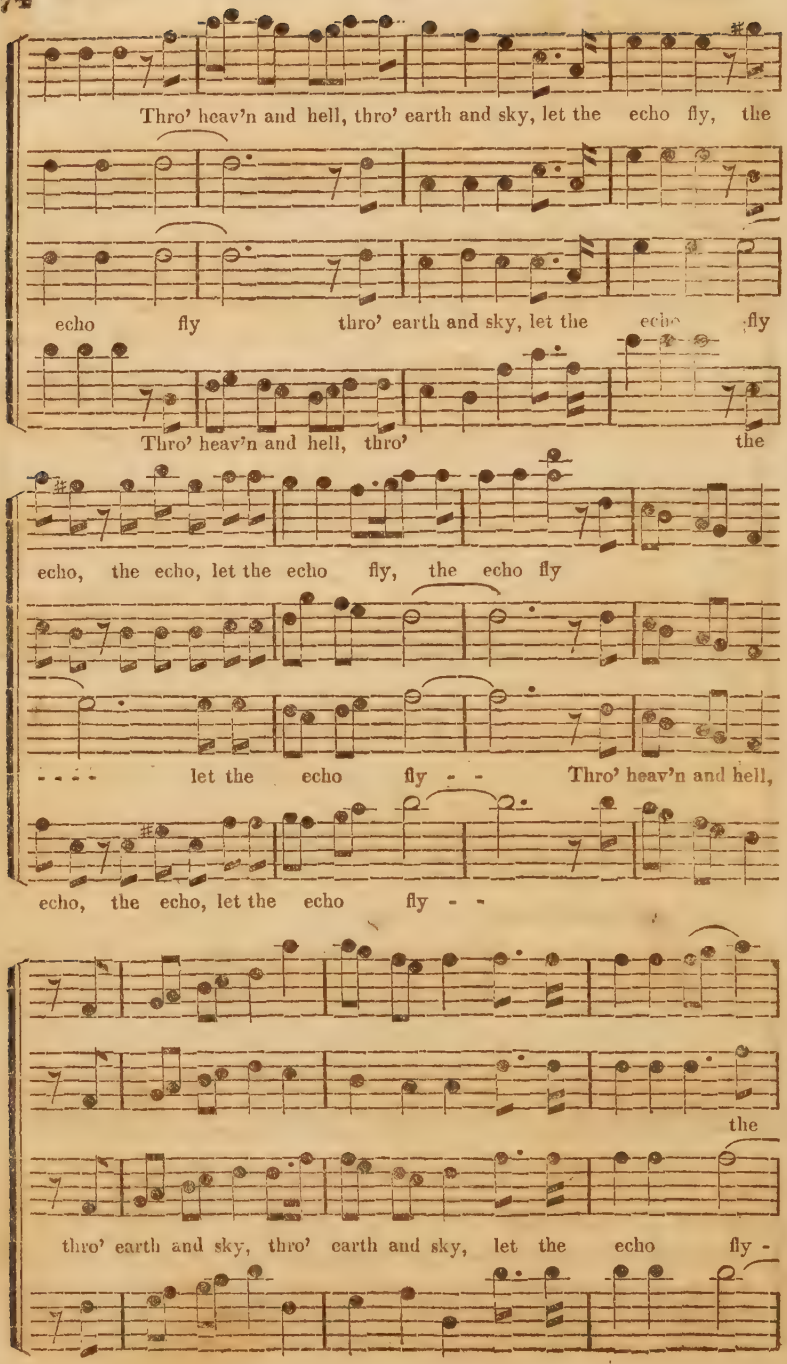
F

let the joyful sound Be heard thro' all the nations round, Be heard thro'

rd thro' all the nations round. *Ad Lib.*

all the nations round. 'Tis finsih'd, 'tis fin - - ish'd, let the

echo fly, the echo fly Thro' heav'n and hell, thro' earth and sky, let the


Thro' heav'n and hell, thro' earth and sky, let the echo fly, the
echo fly thro' earth and sky, let the echo fly
Thro' heav'n and hell, thro' the
echo, the echo, let the echo fly, the echo fly
- - - - let the echo fly - - Thro' heav'n and hell,
echo, the echo, let the echo fly - -
the
thro' earth and sky, thro' earth and sky, let the echo fly -

the echo fly,

echo fly,

Thro' heav'n and hell, thro' earth and sky, thro'

Adagio.

earth and sky, Thro' heav'n and hell, thro' earth and sky.

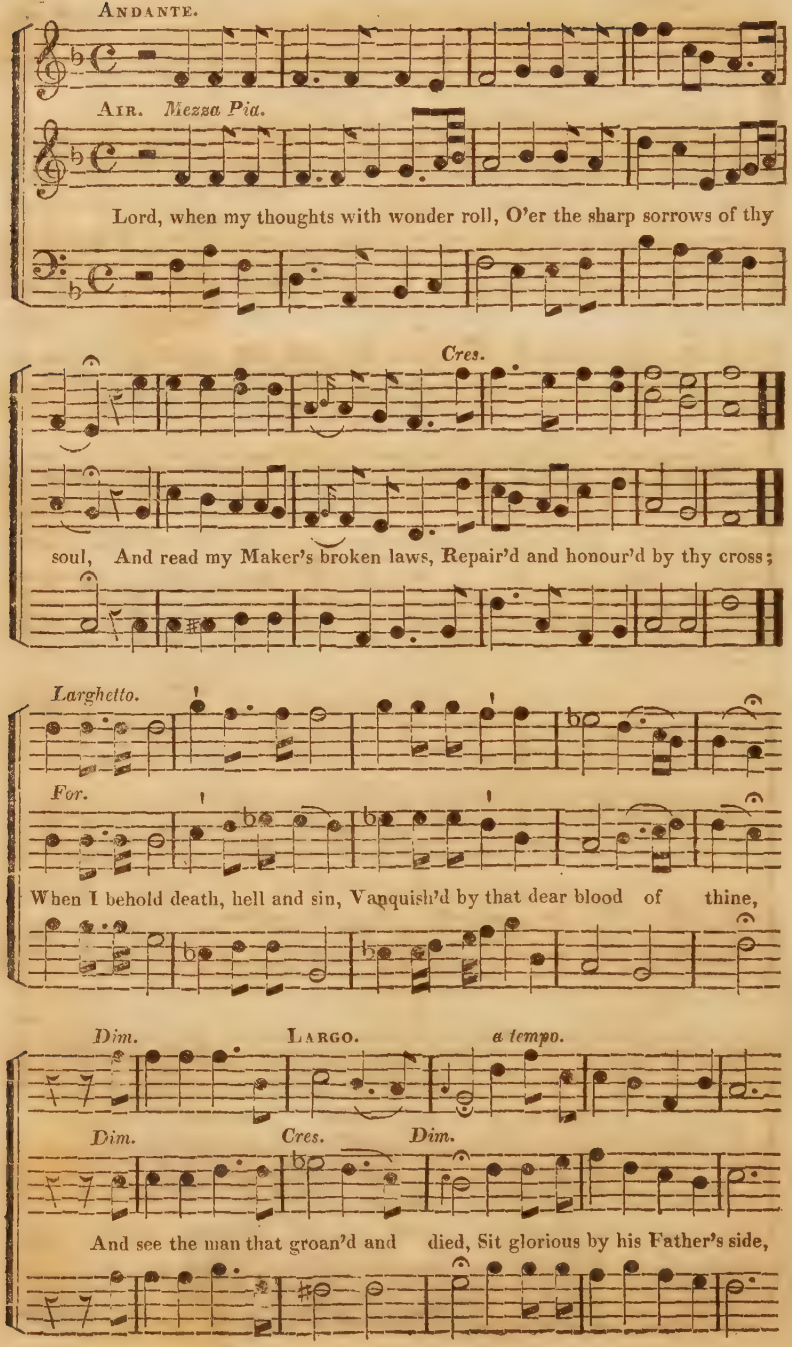
CHRISTMAS. C. M. *G. F. Handel.*

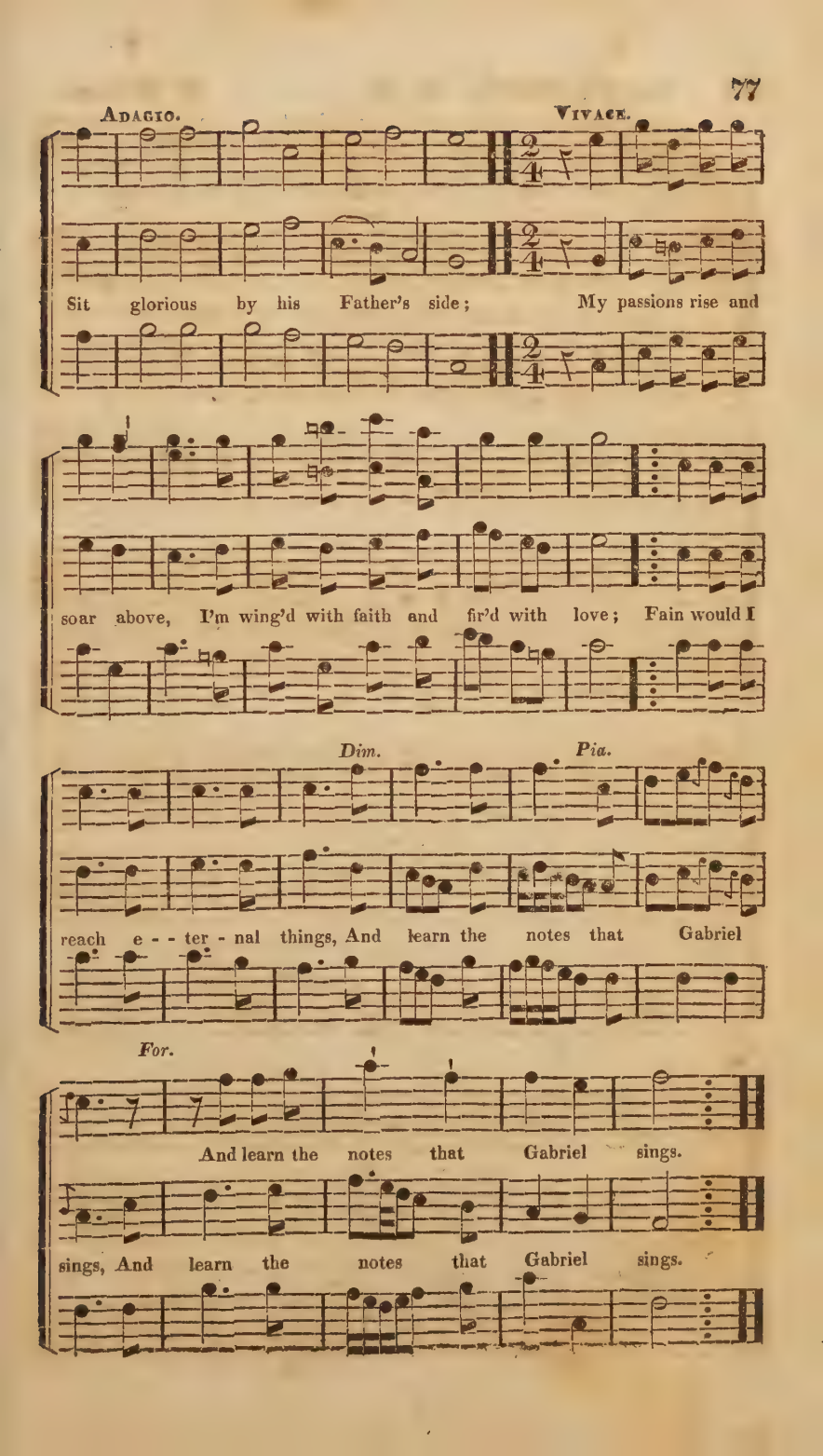
Awake, my soul, stretch ev'ry nerve, And press with vigour on;

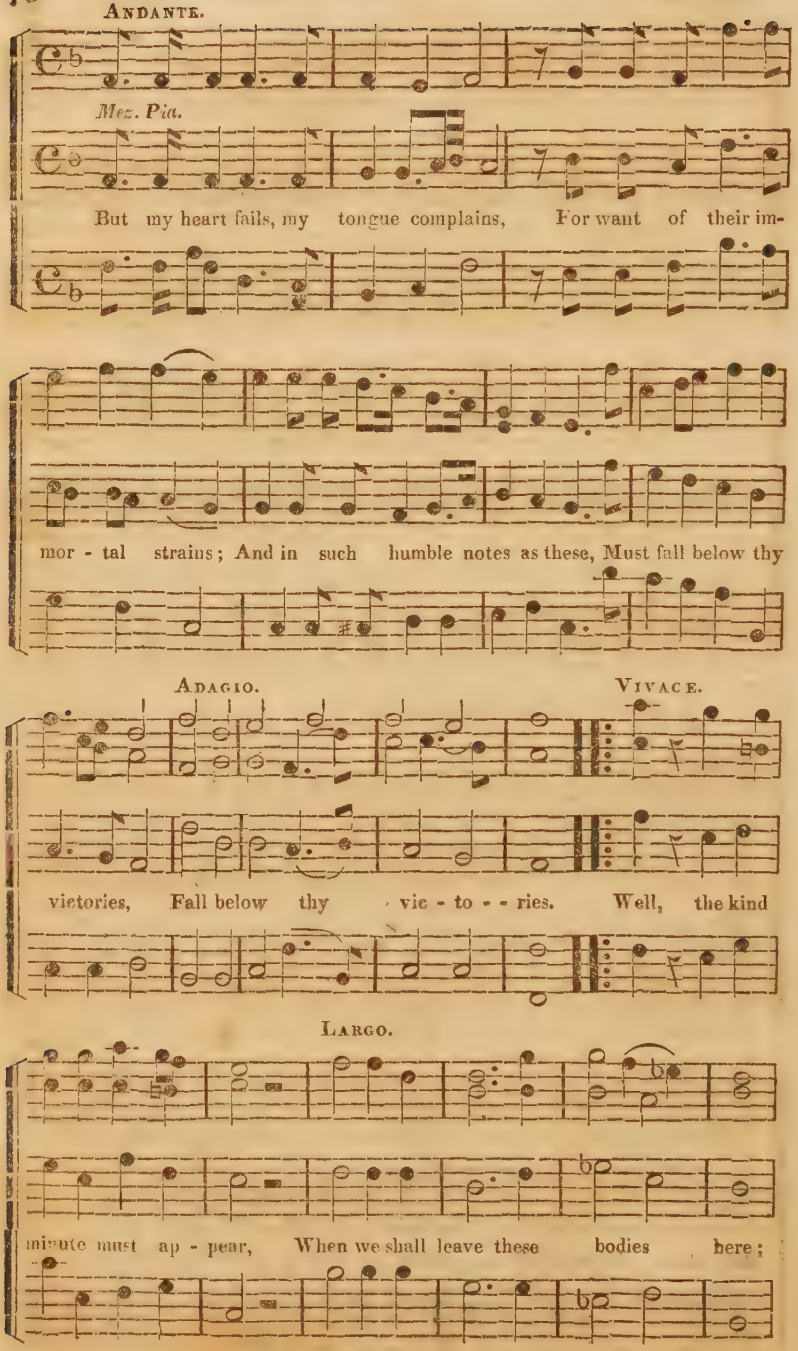
A heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

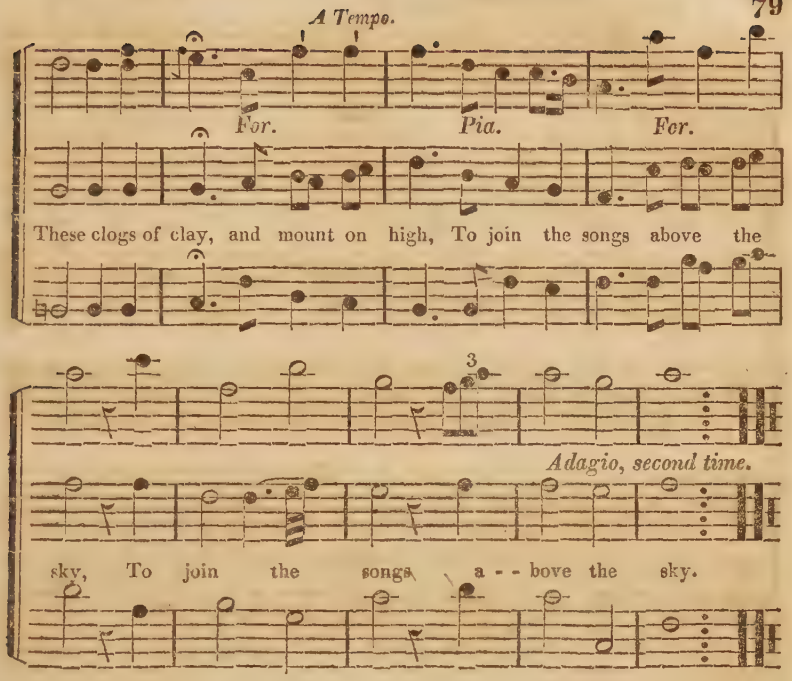
MAZE POND. L. M.

T. Walker.

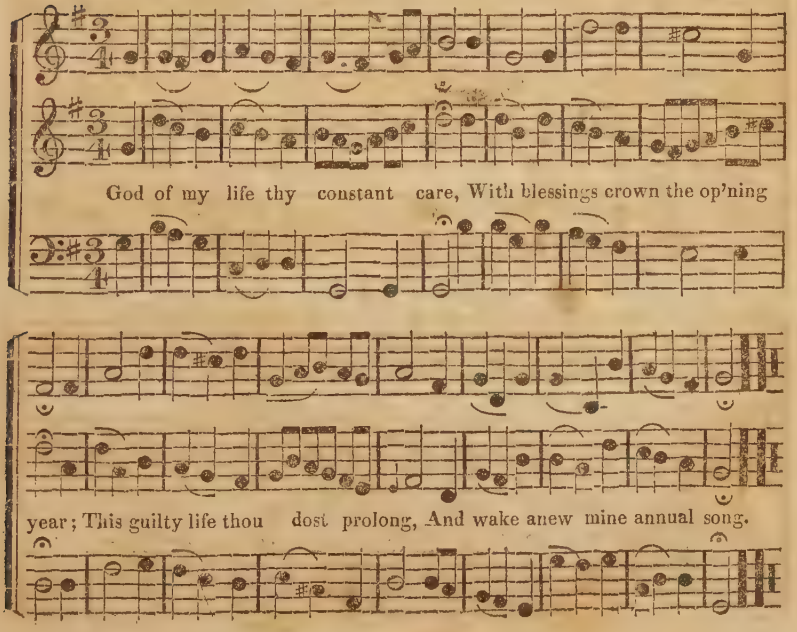



Adagio.
Vivace.
Sit glorious by his Father's side; My passions rise and
soar above, I'm wing'd with faith and fir'd with love; Fain would I
Dim.
Pia.
reach e - - ter - nal things, And learn the notes that Gabriel
For.
And learn the notes that Gabriel sings.
sings, And learn the notes that Gabriel sings.

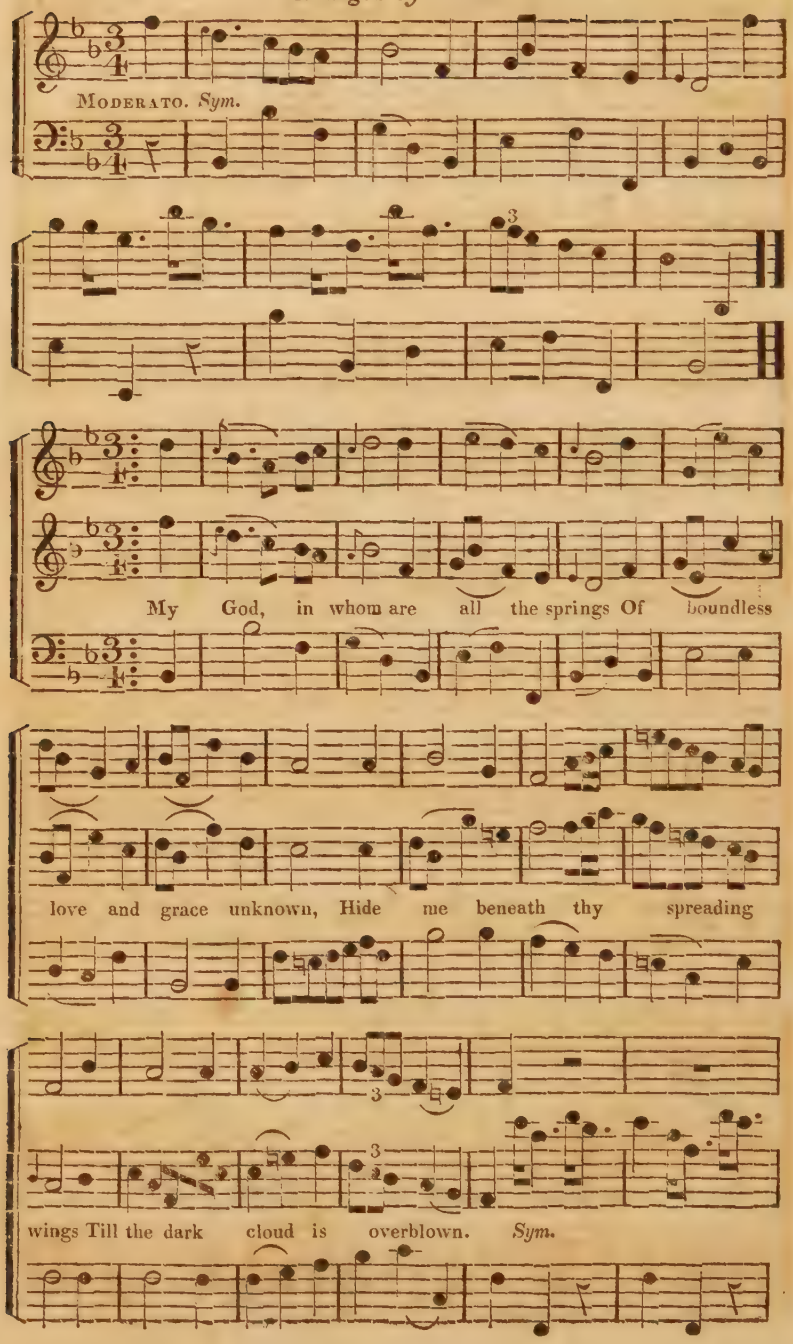

Andante.
Mez. Pia.
But my heart fails, my tongue complains, For want of their im-
mor - tal strains; And in such humble notes as these, Must fall below thy
Adagio.
Vivace.
victories, Fall below thy vic - to - - ries. Well, the kind
Largo.
minute must ap - pear, When we shall leave these bodies here;

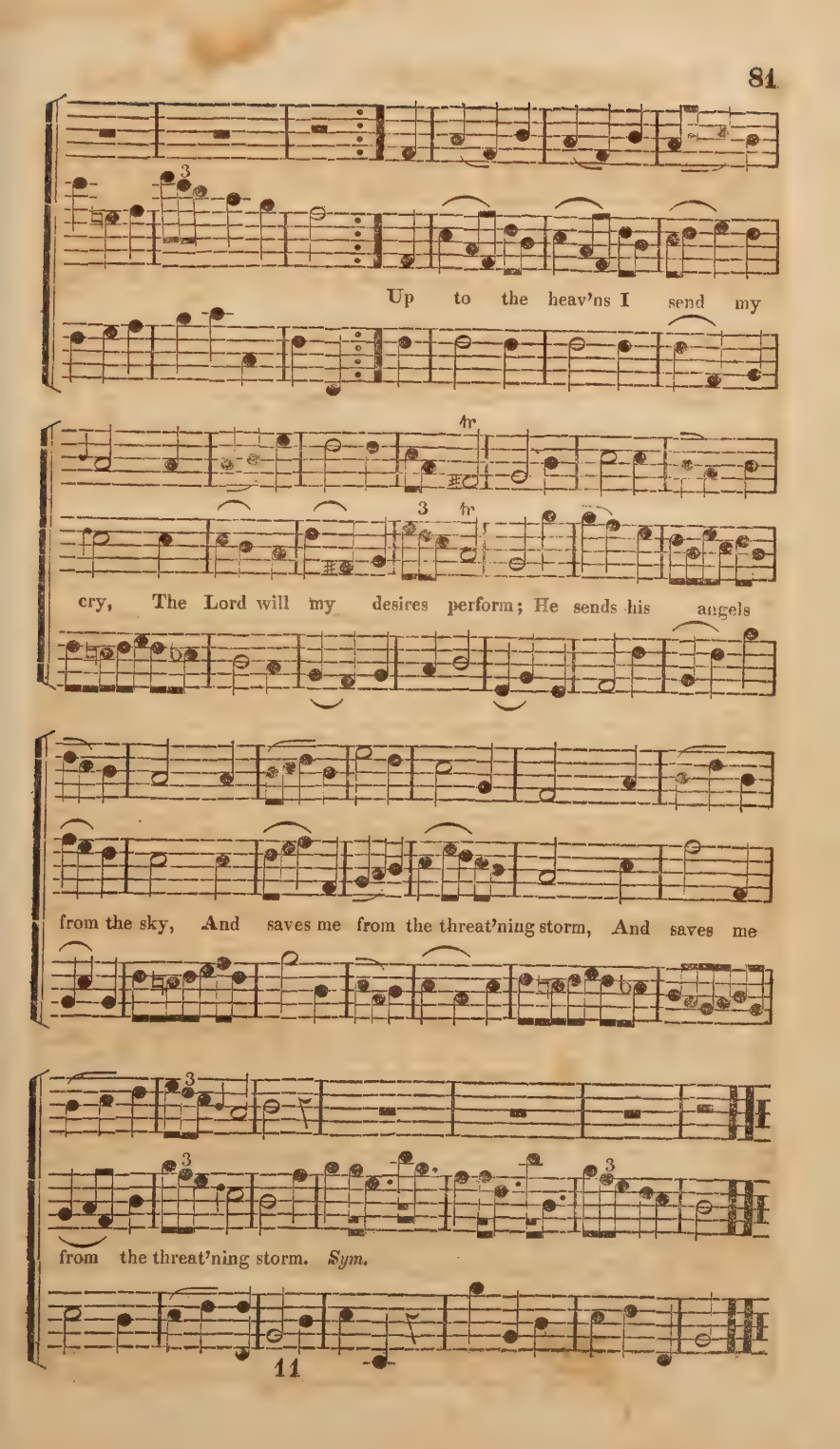


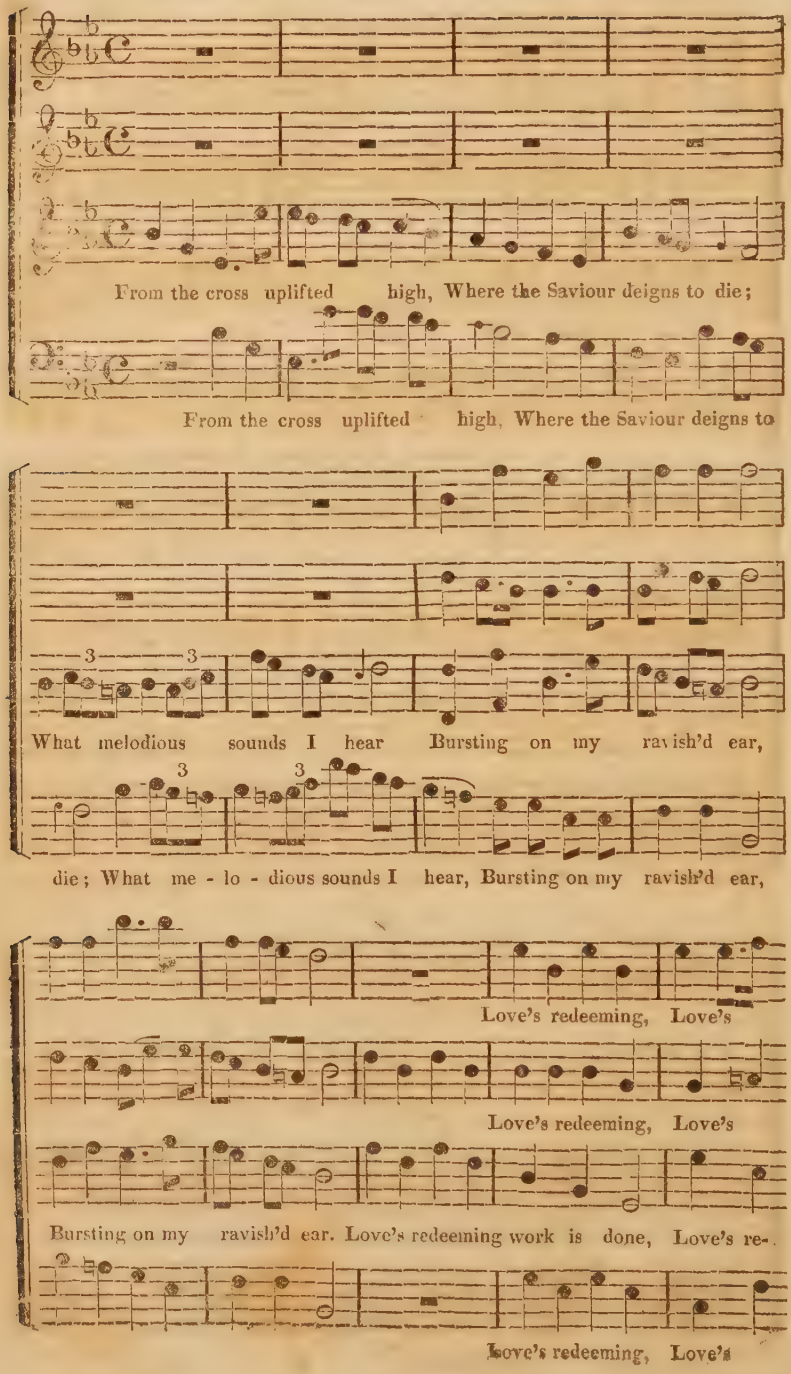
HYMN FOR NEW YEAR. L. M. *Selby.*

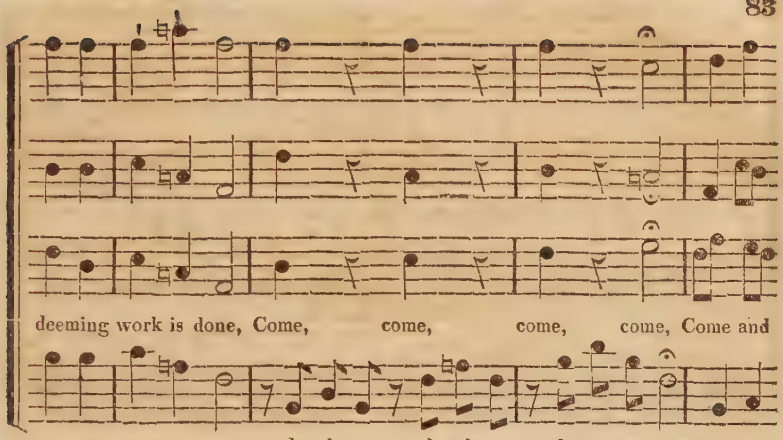


Arranged by O. Shaw.



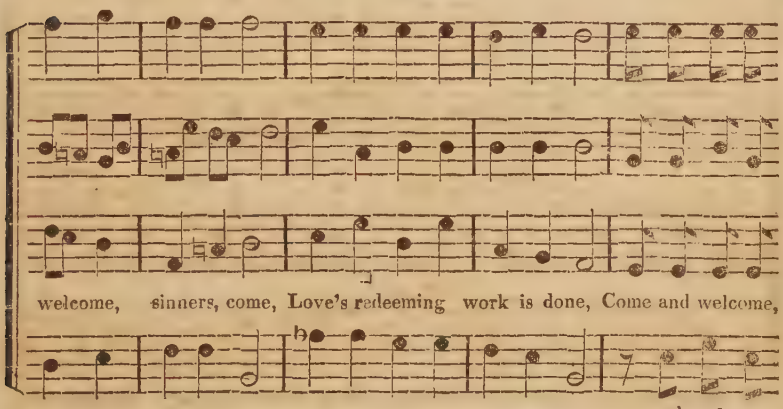

Up to the heav'ns I send my
cry, The Lord will my desires perform; He sends his angels
from the sky, And saves me from the threat'ning storm, And saves me
from the threat'ning storm. Sym.


From the cross uplifted high, Where the Saviour deigns to die;
From the cross uplifted high, Where the Saviour deigns to
What melodious sounds I hear Bursting on my ravish'd ear,
die; What me - lo - dious sounds I hear, Bursting on my ravish'd ear,
Love's redeeming, Love's
Love's redeeming, Love's
Bursting on my ravish'd ear. Love's redeeming work is done, Love's re-
Love's redeeming, Love's



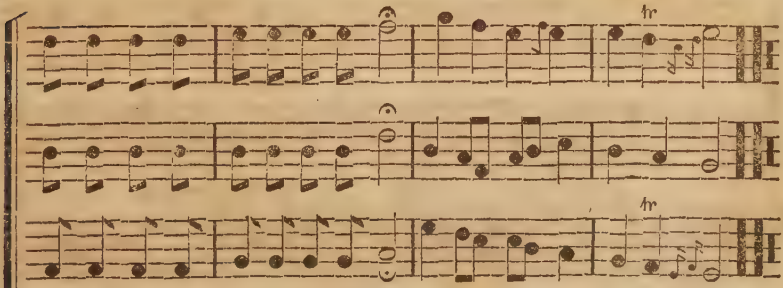
deeming work is done, Come, come, come, come, Come and

and welcome, and welcome, and welcome, Come

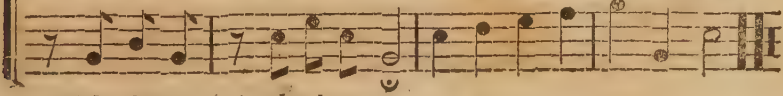


welcome, sinners, come, Love's redeeming work is done, Come and welcome,

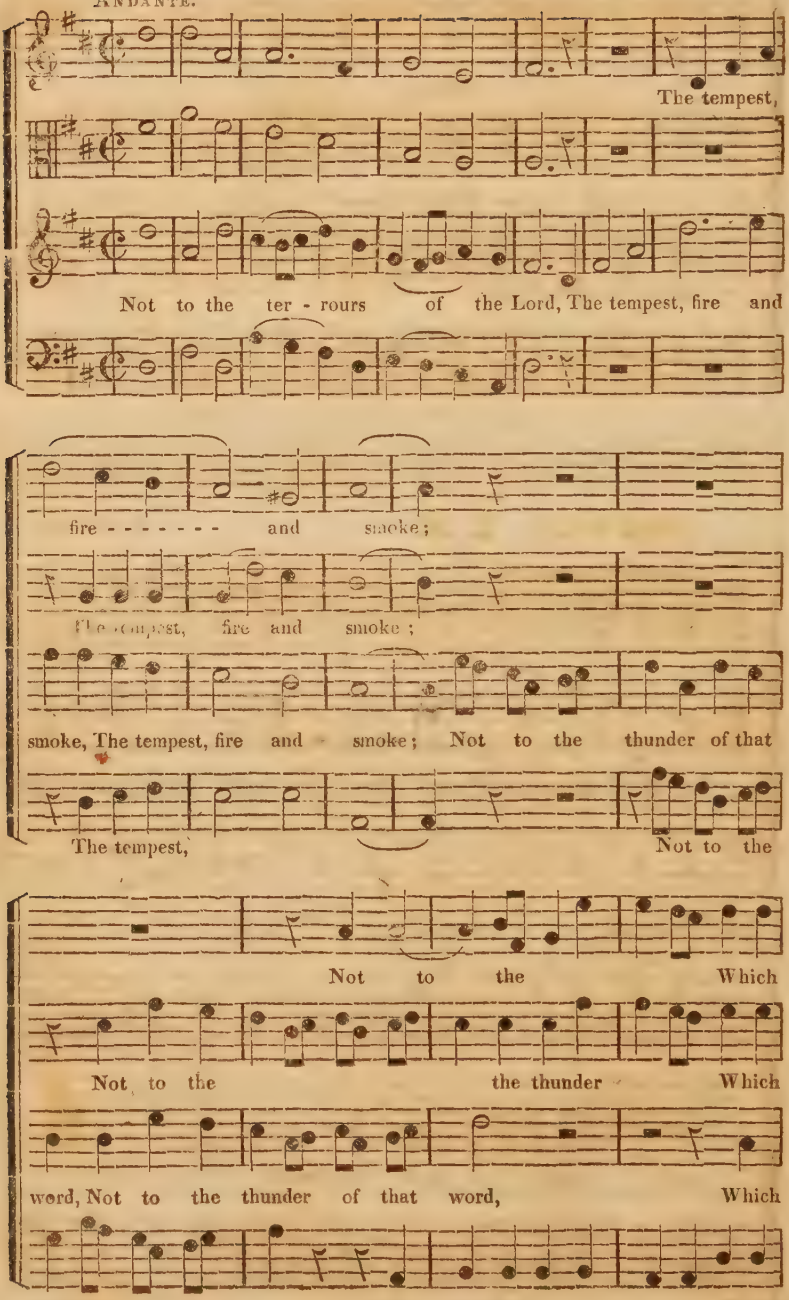
and welcome

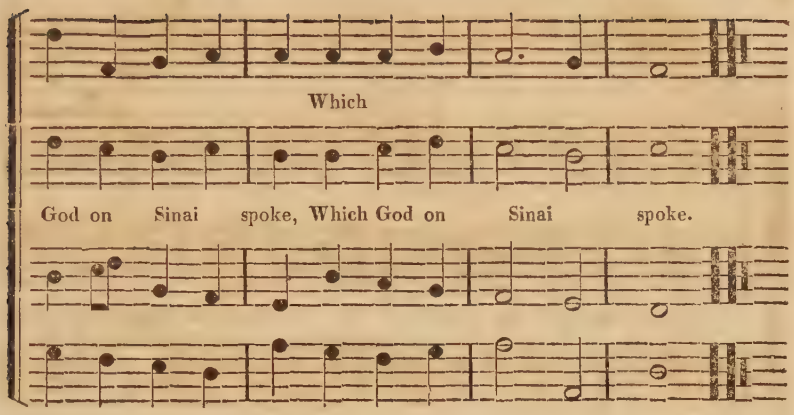


Come and welcome, come and welcome, come, come and welcome, sinners, come.



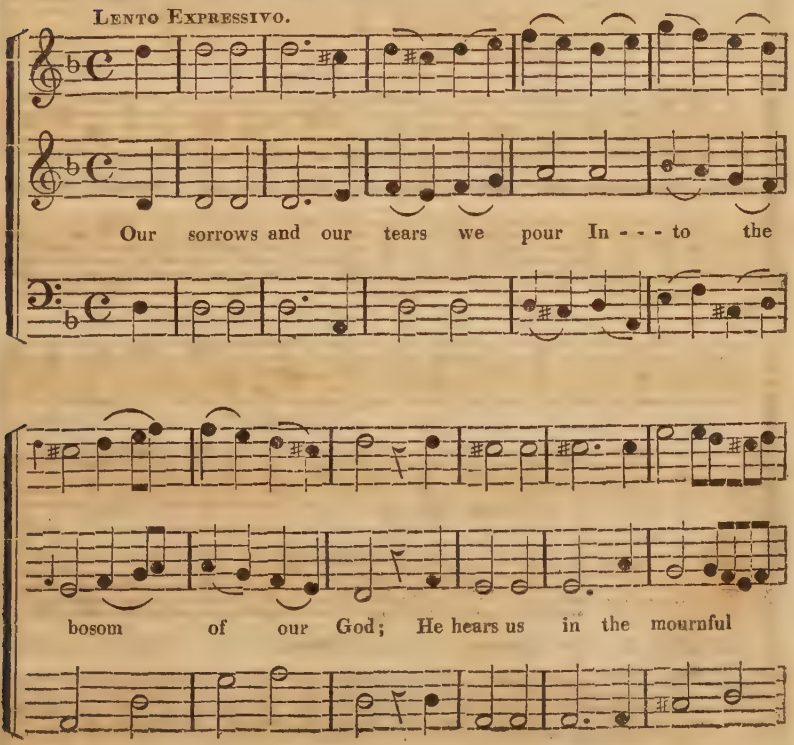
and welcome, and welcome,

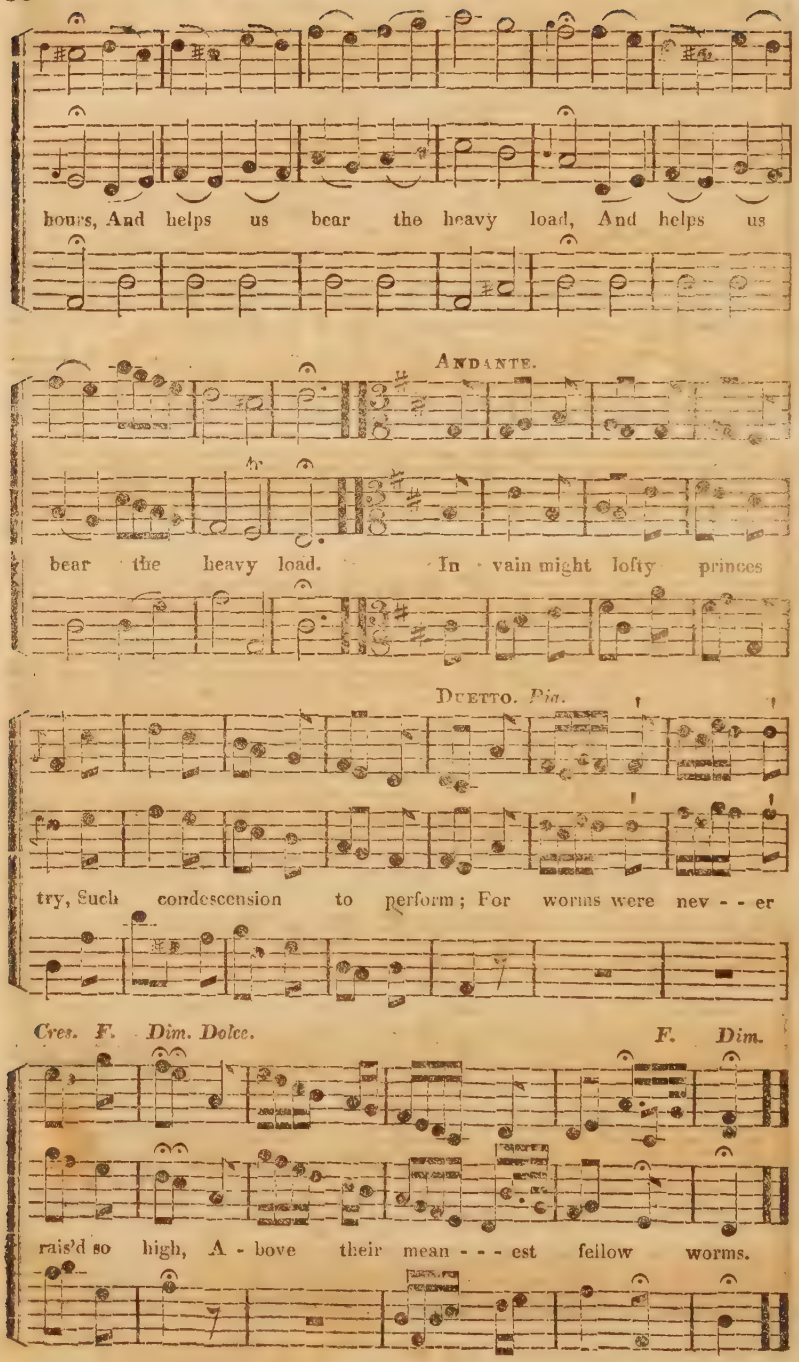

Andante.
The tempest,
Not to the ter - rours of the Lord, The tempest, fire and
fire - - - - - - - and smoke;
The tempest, fire and smoke;
smoke, The tempest, fire and smoke; Not to the thunder of that
The tempest, Not to the
Not to the Which
Not to the the thunder Which
word, Not to the thunder of that word, Which
thunder Not to the Which

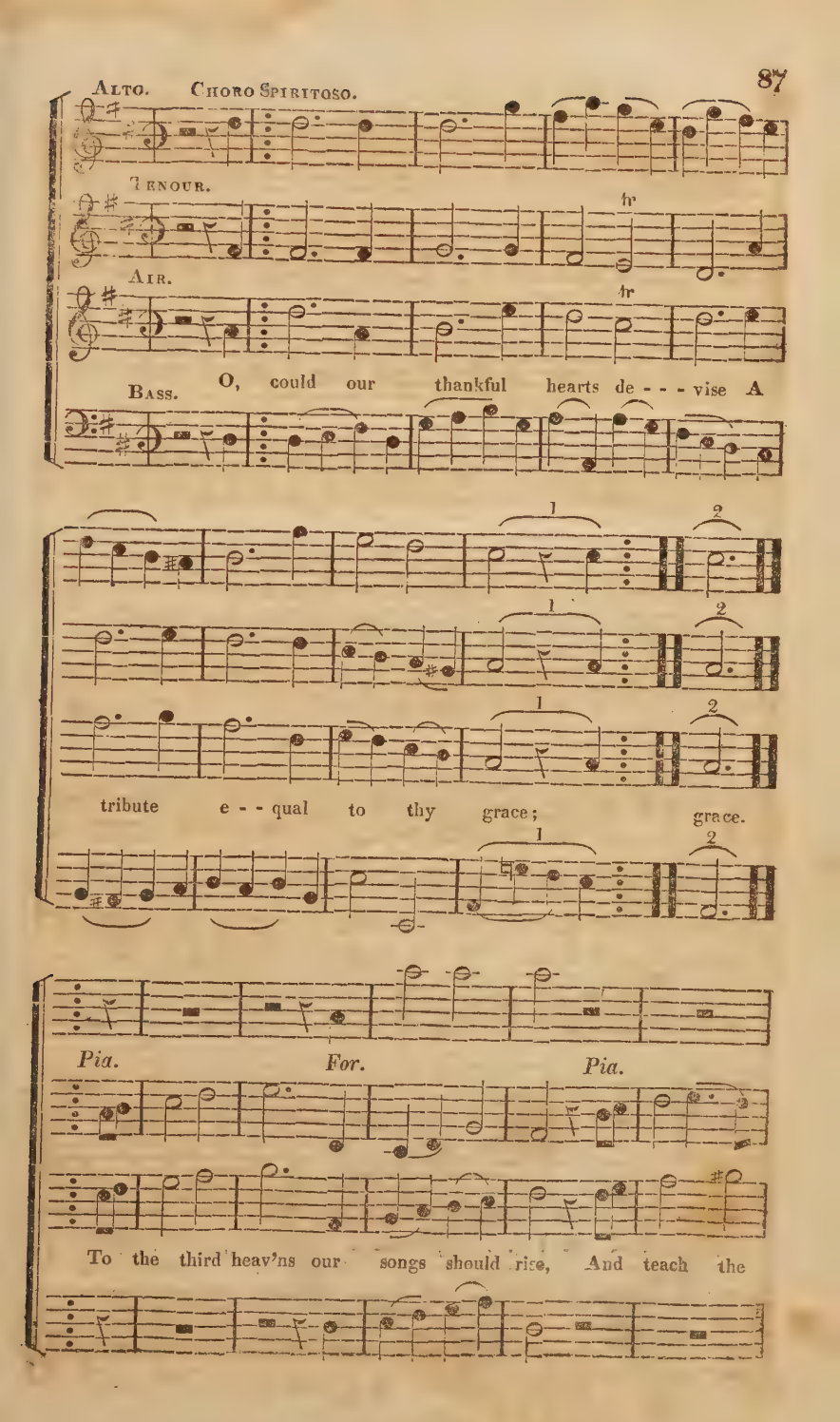


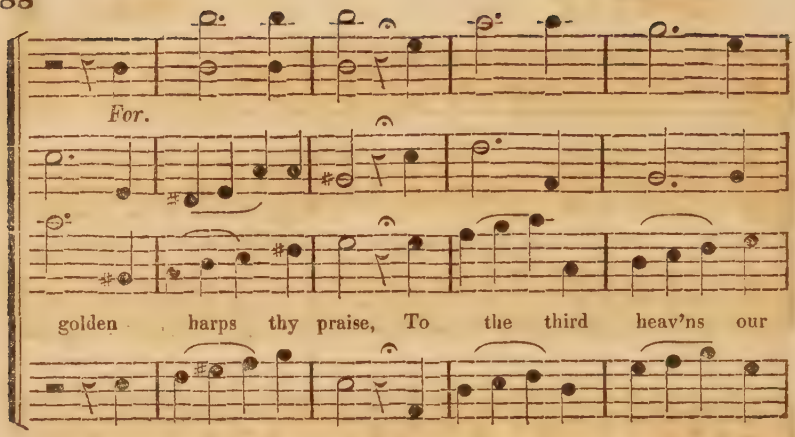
NORWAY. L. M.

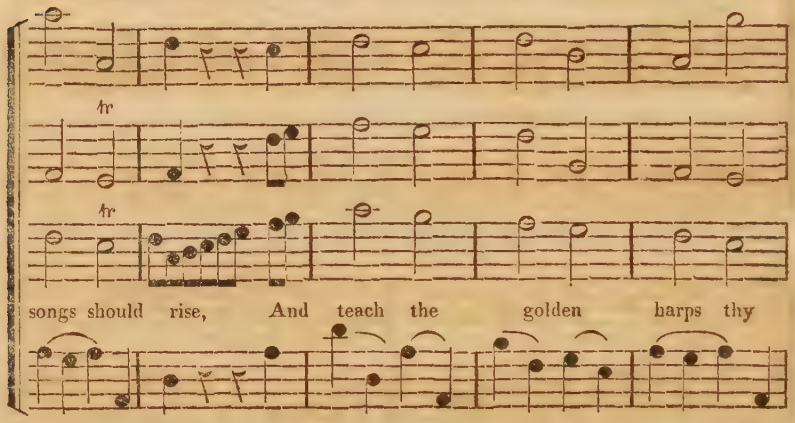
O. Shaw.

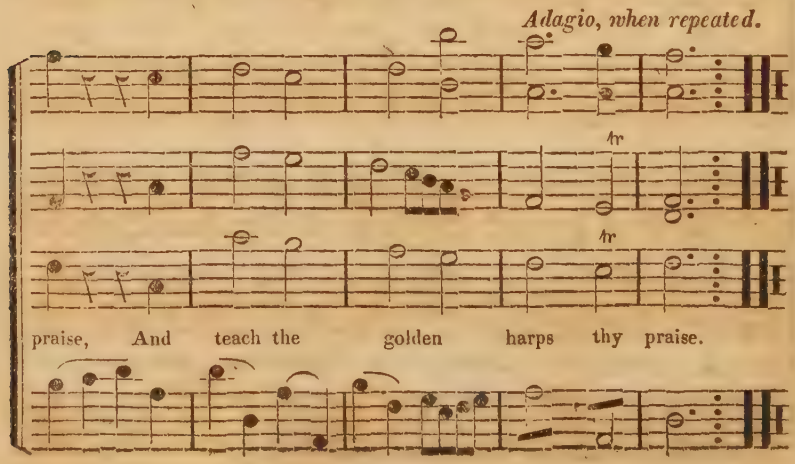



hours, And helps us bear the heavy load, And helps us
Andante.
bear the heavy load. In vain might lofty princes
Duetto. Pia.
try, Such condescension to perform; For worms were nev - - er
Cres. F. Dim. Dolce.
F. Dim.
rais'd so high, A - bove their mean - - - est fellow worms.

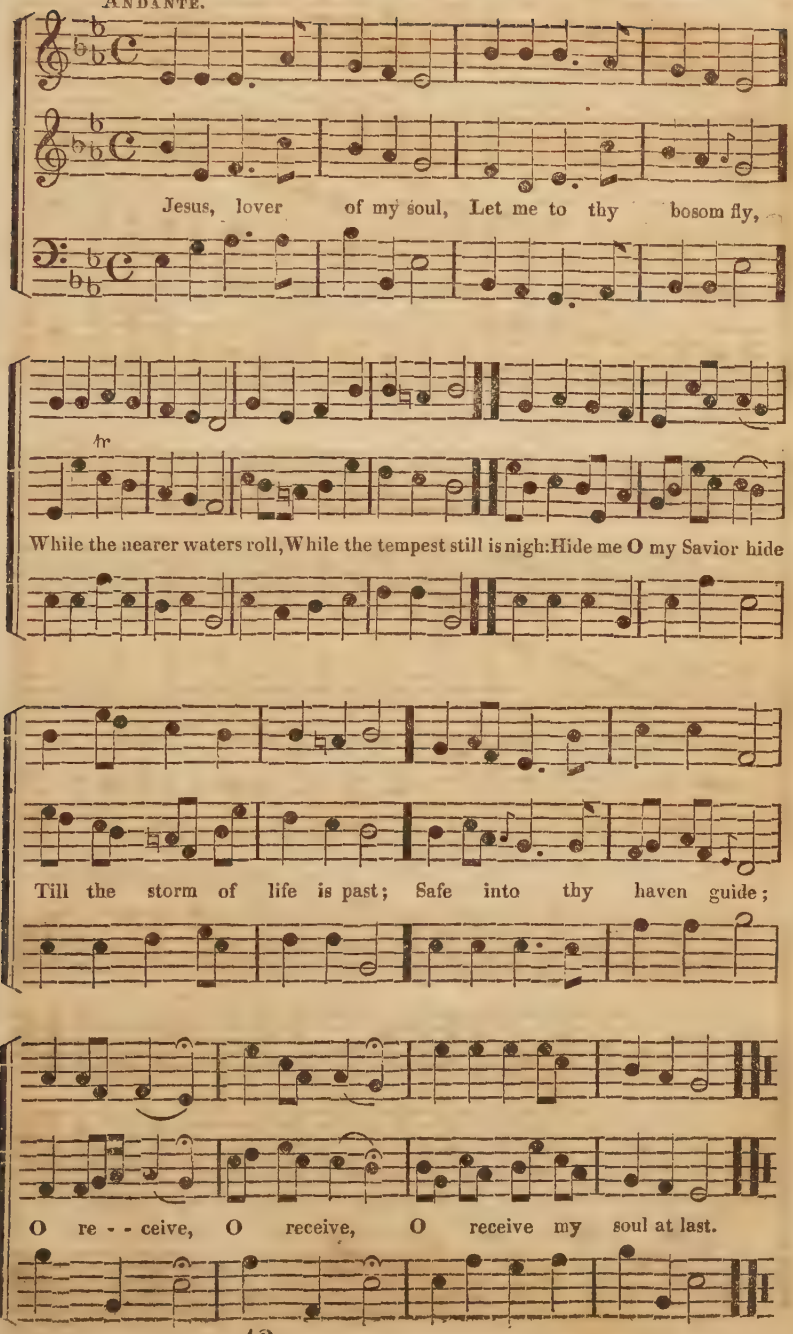

Alto.
Choro Spiritoso.
Tenour.
Air.
Bass.
O, could our thankful hearts de - - - vise A
tribute e - - qual to thy grace;
grace.
Pia.
For.
Pia.
To the third heav'ns our songs should rise, And teach the

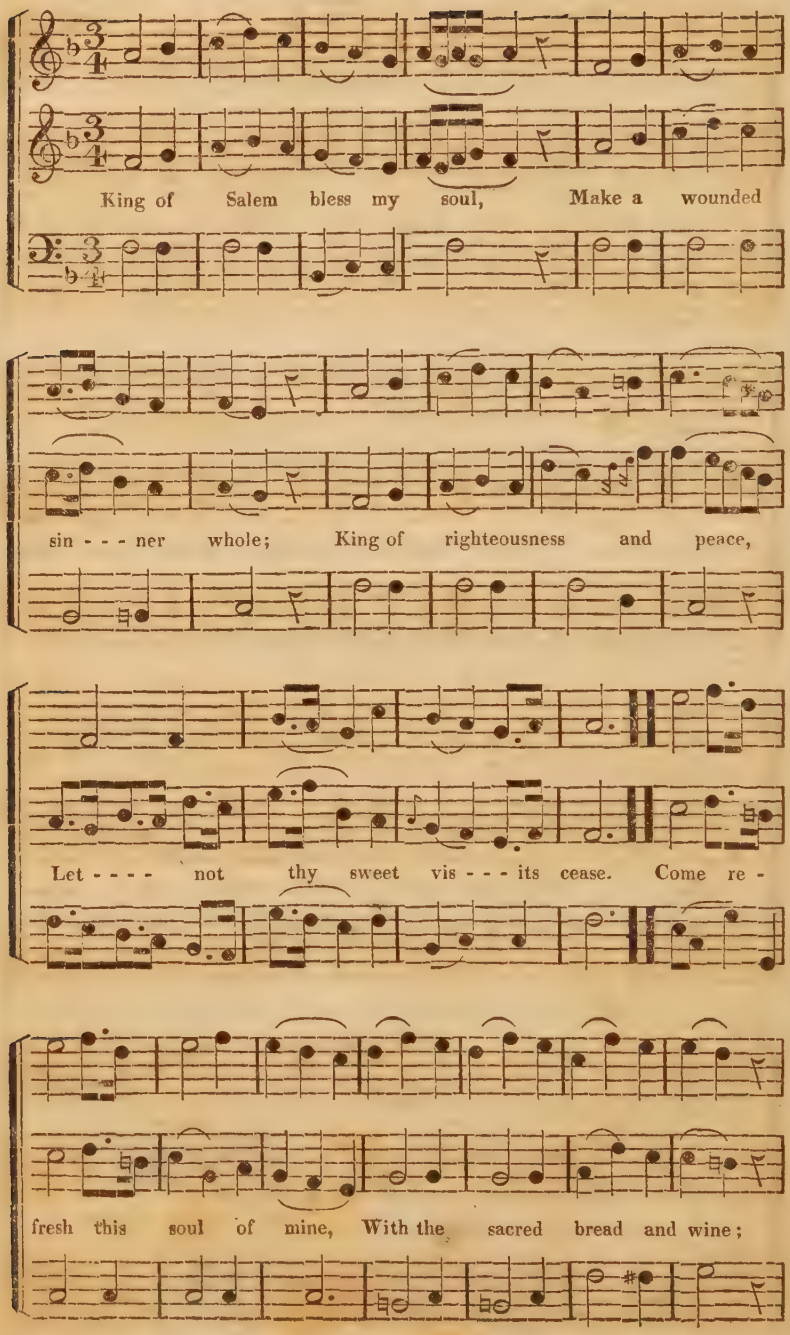

For.
golden harps thy praise, To the third heav'ns our


tr
tr
songs should rise, And teach the golden harps thy


Adagio, when repeated.
tr
tr
praise, And teach the golden harps thy praise.

ANDANTE.


Jesus, lover of my soul, Let me to thy bosom fly,
While the nearer waters roll, While the tempest still is nigh: Hide me O my Savior hide
Till the storm of life is past; Safe into thy haven guide;
O re - - ceive, O receive, O receive my soul at last.


King of Salem bless my soul, Make a wounded
sin - - - ner whole; King of righteousness and peace,
Let - - - - not thy sweet vis - - - its cease. Come re -
fresh this soul of mine, With the sacred bread and wine;

All thy love to me un - - fold, Half of which can -

not - - be told. Hail, Mel - - - chiz - - i - - - - deck di -

vine, Great high priest thou shalt be mine;

Pia.

All my pow'rs be - - - - fore thee fall,

For.

Take - - - not tithe but take - - - them all.

BODENHAM. L. M. *T. Walker.*

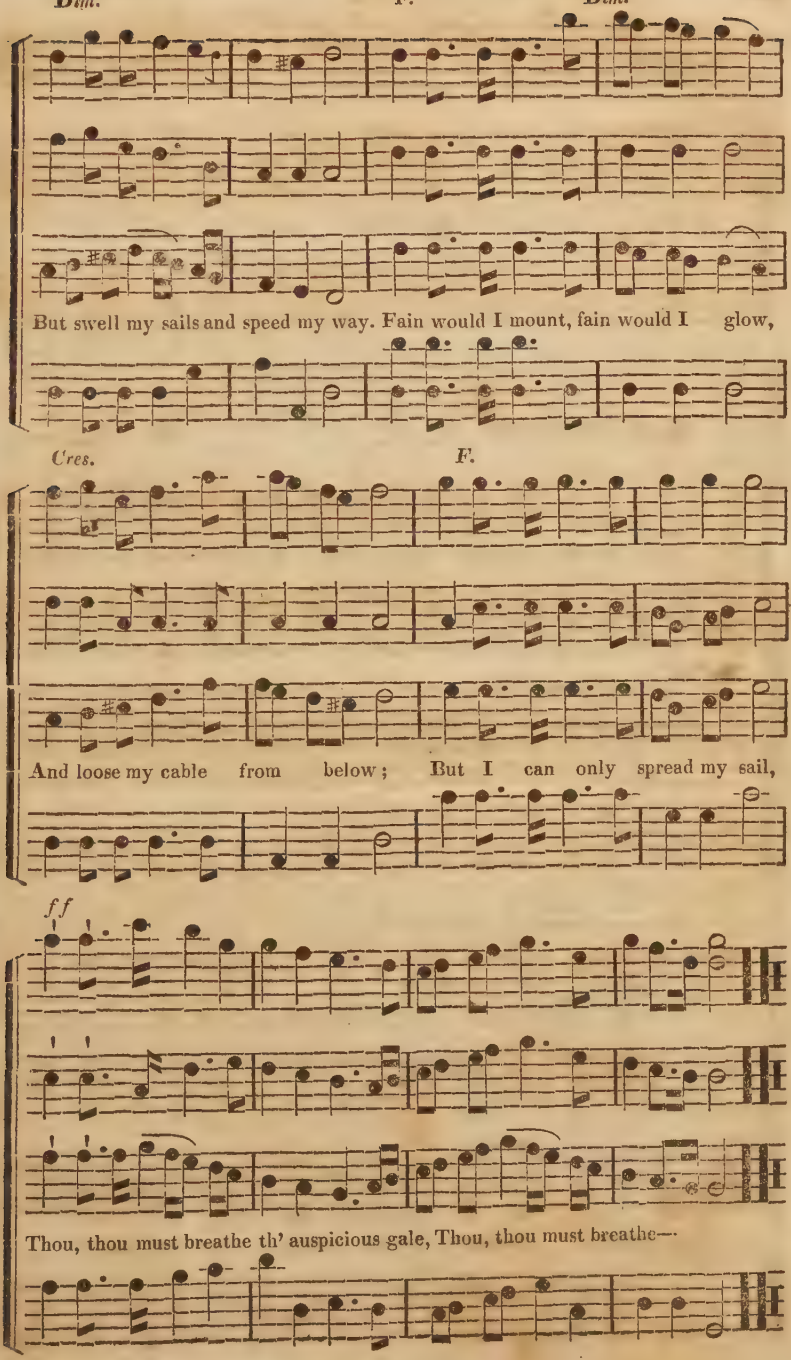
Mezza Voce.

AIR.

At anchor laid, remote from home, Toiling I cry, sweet spirit come,

Cres.

Celestial breeze no longer stay, But swell my sails and speed my way,


Dim.
F.
Dim.
But swell my sails and speed my way. Fain would I mount, fain would I glow,
Cres.
F.
And loose my cable from below; But I can only spread my sail,
ff
Thou, thou must breathe th' auspicious gale, Thou, thou must breathe—

1st SHEPHERD. *Solo.*

F *P*

LENTO. At this unwonted hour, behold, What strikes my wond'-

Organo.

ring soul with fear! How all yon east is streak'd with gold, As

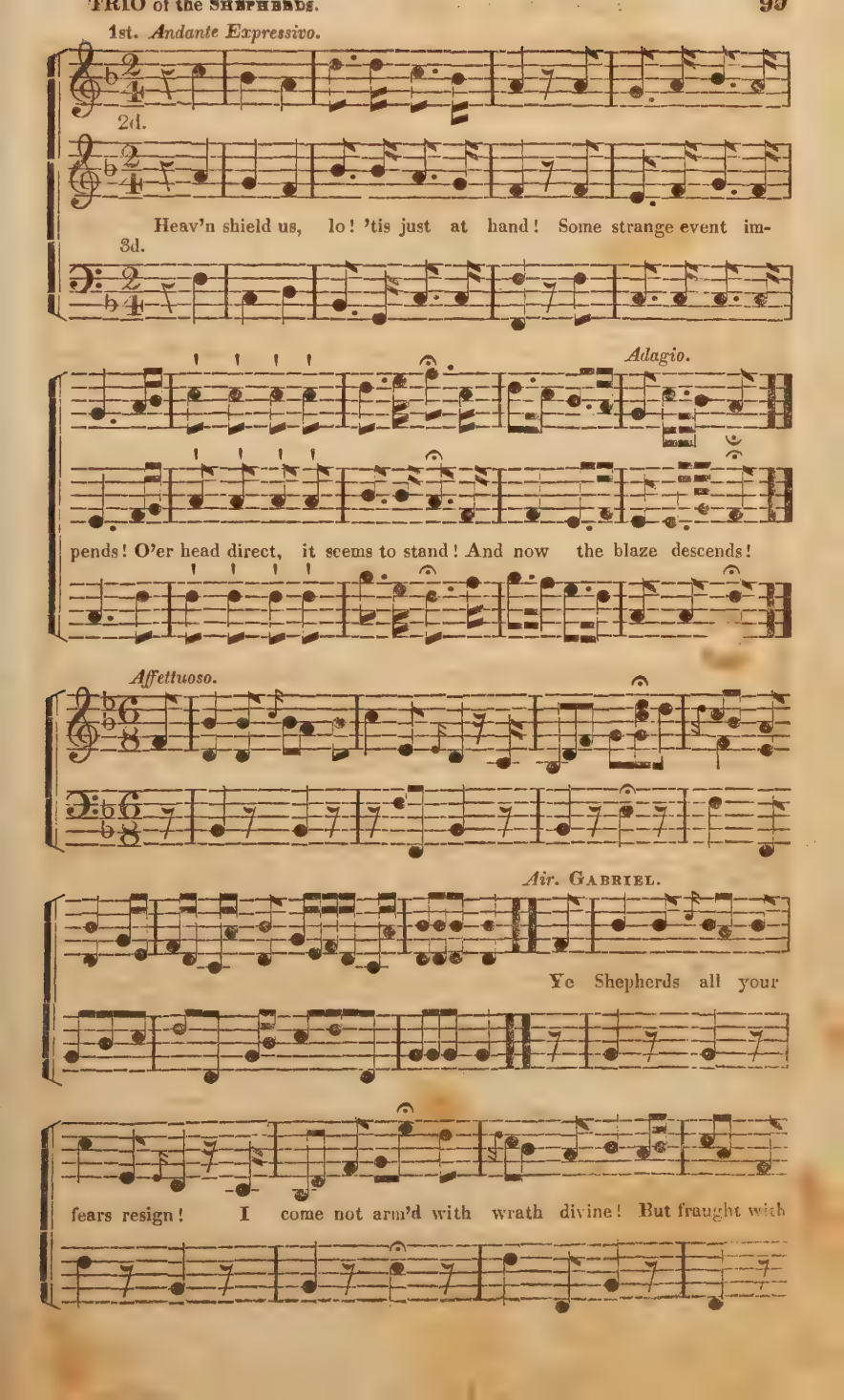
Cres. *Adagio.* *Tempo.* 2d SHEPHERD. *Solo.* DUET.

if op'ning morn was near. I mark it! now the streams unite! One

2d & 3d SHEPHERDS. *agitate.*

pillar now of mov - - - ing light! My soul too shakes! It

sinks! it dies! See; thro' the air the vis - ion flies!


1st. Andante Expressivo.
2d.
Heav'n shield us, lo! 'tis just at hand! Some strange event im-
3d.
Adagio.
pends! O'er head direct, it seems to stand! And now the blaze descends!
Affettuoso.
Air. GABRIEL.
Ye Shepherds all your
fears resign! I come not arm'd with wrath divine! But fraught with

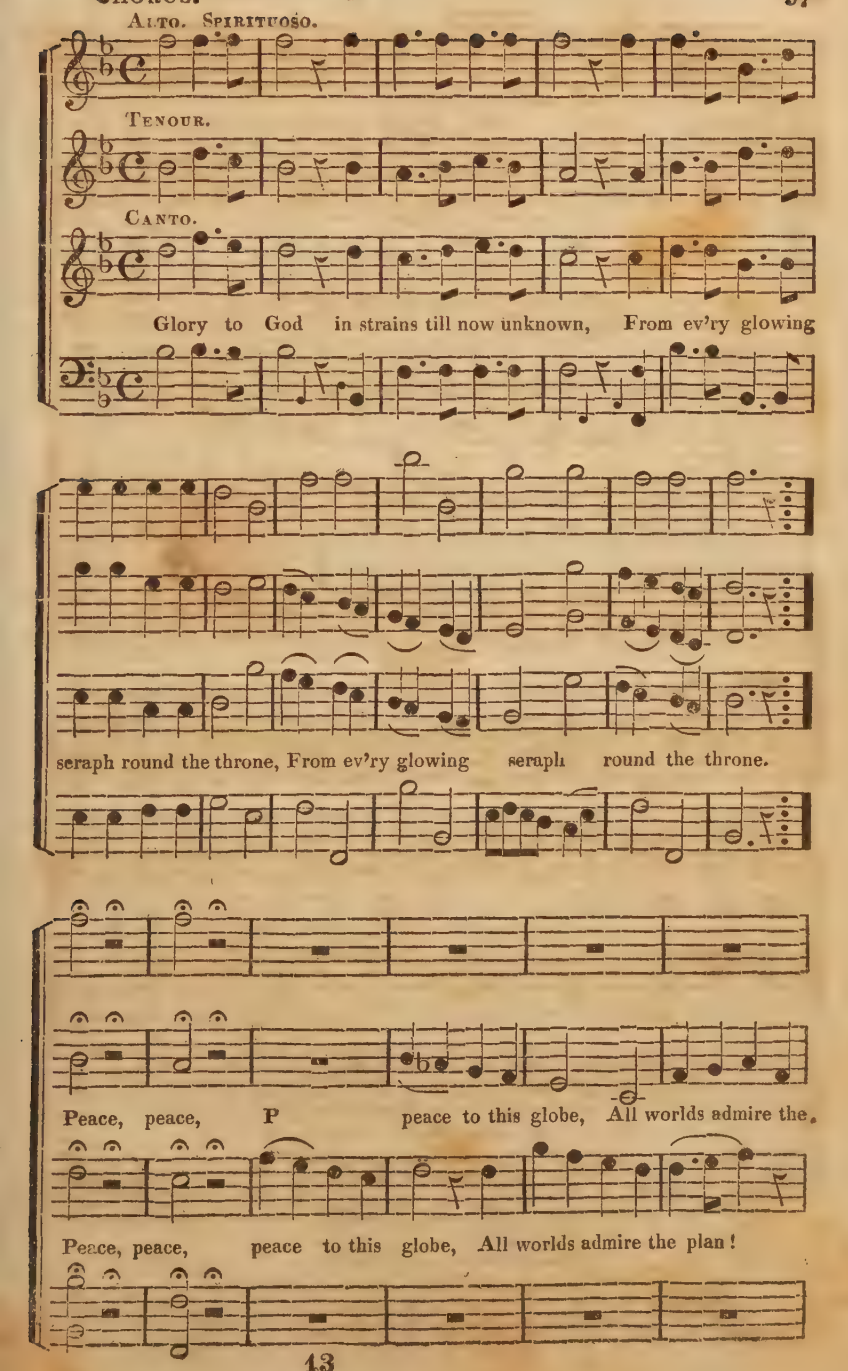
heav'nly love! But fraught with heav'n'ly love! The

news, the welcome news I bring! Sounds high from ev'ry sacred string, Thro'

all yon realms a - bove! Thro' all yon realms a - bove!

I come, (and 'tis a blest employ,)
I come the messenger of joy!
Go! publish what I sing:
Earth is no more a scene forlorn!
This night, a promis'd CHRIST is born!
Your SAVIOUR and your KING!

At Beth'lem, in a manger, lies
The swaddled babe! let raptures rise
Round this terrestrial ball!
The raptures catch from heart to heart!
'Till all shall feel, let all impart!
For CHRIST was born for ALL!


Alto. Spirituoso.
Tenour.
Canto.
Glory to God in strains till now unknown, From ev'ry glowing
seraph round the throne, From ev'ry glowing seraph round the throne.
Peace, peace, P peace to this globe, All worlds admire the.
Peace, peace, peace to this globe, All worlds admire the plan!

plan! Peace to this globe, All worlds admire the

Peace to this globe, All worlds ad - - mire the

LARGO. F *Tempo.*

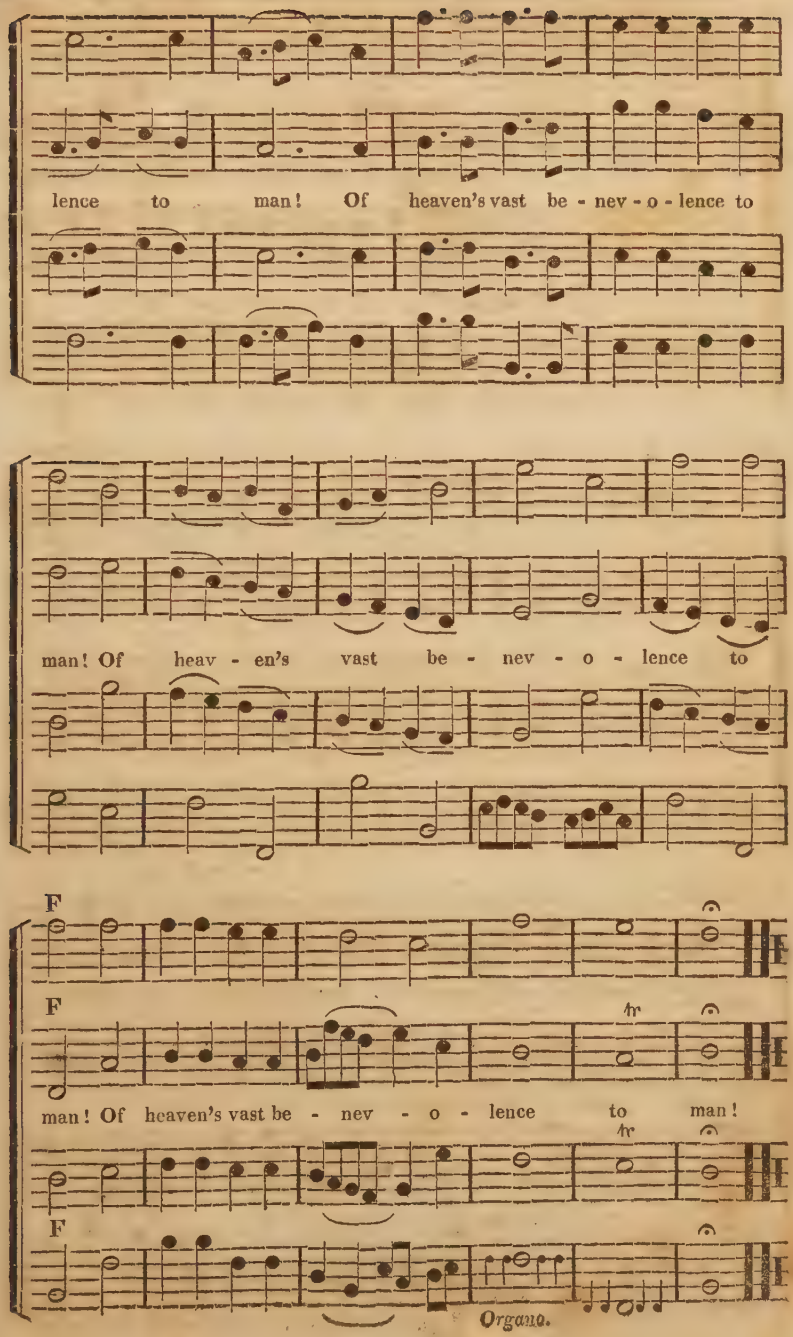
plan! Peace, peace, peace, peace, peace to this globe! All

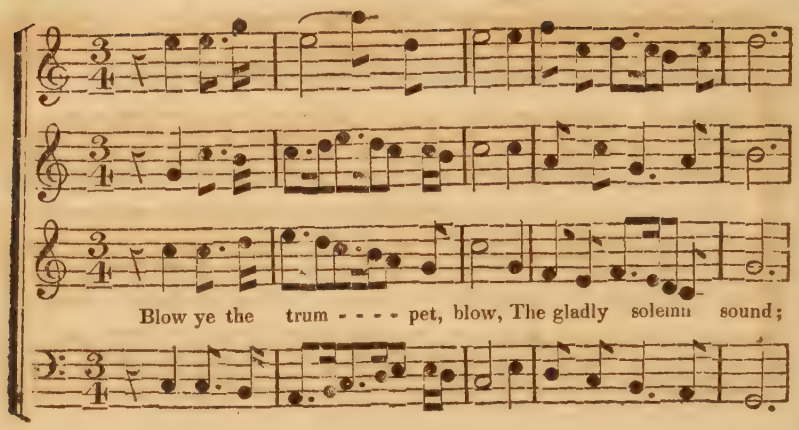
Primo.

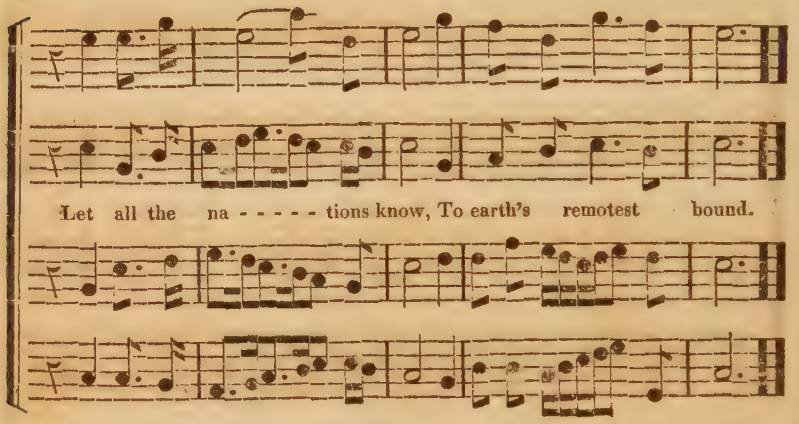
worlds admire the plan Of heav - en's vast benevo-

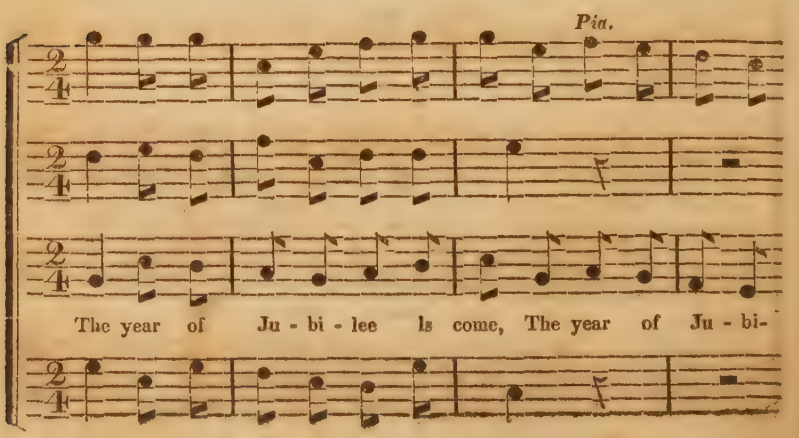
worlds admire the plan Of heaven's vast be - nev - - - o-

Of heav - en's vast benevo-


lence to man! Of heaven's vast be - nev - o - lence to
man! Of heav - en's vast be - nev - o - lence to
F
F
man! Of heaven's vast be - nev - o - lence to man!
F
Organo.


Blow ye the trum - - - - pet, blow, The gladly solemn sound;


Let all the na - - - - - tions know, To earth's remotest bound.


Pia.
The year of Ju - bi - lee Is come, The year of Ju - bi-

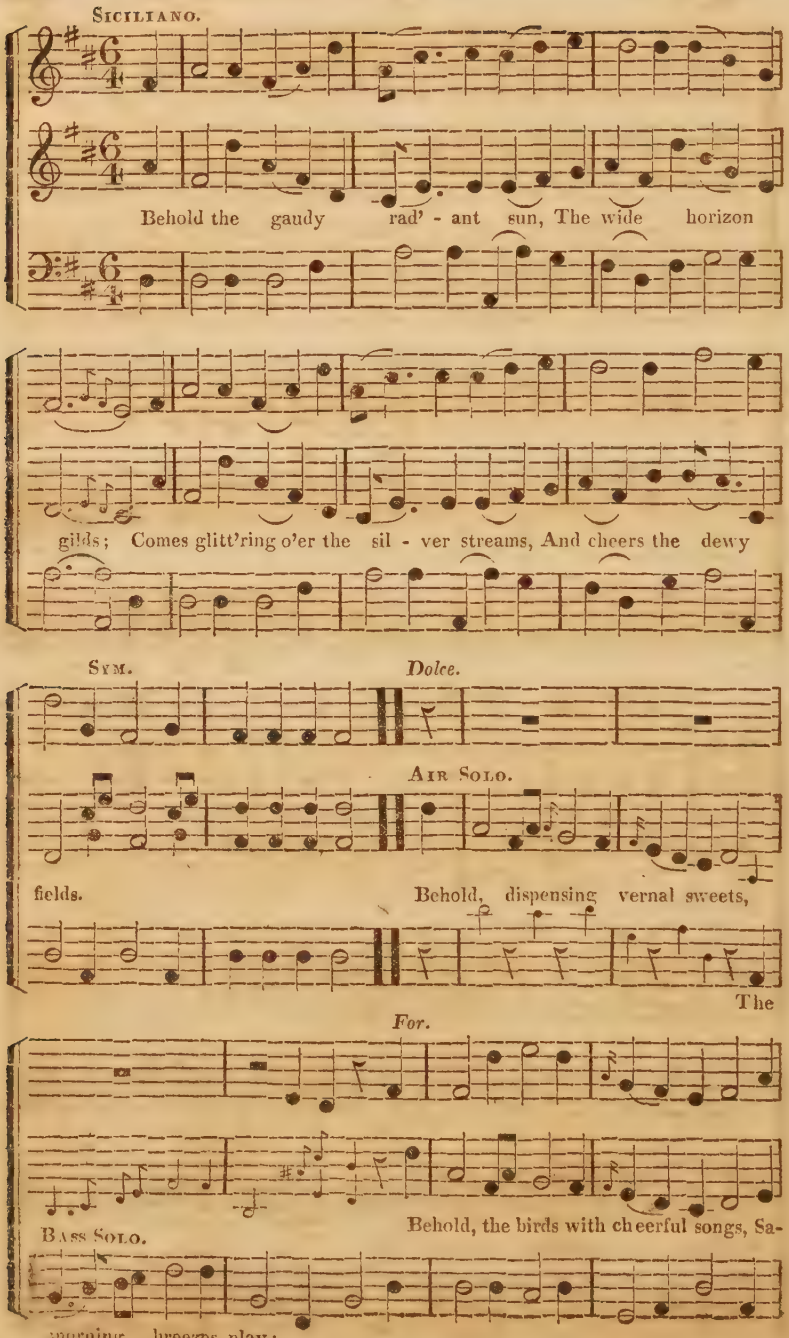
For.

lee is come, Return, return, ye ransom'd sinners,

Pia. *For.*

home, Return, ye ran - - som'd sinners, home, Re-

turn, ye ran - - som'd sin - - - - ners, home.


Siciliano.
Behold the gaudy rad' - ant sun, The wide horizon
gilds; Comes glitt'ring o'er the sil - ver streams, And cheers the dewy
Sym.
Dolce.
Air Solo.
fields.
Behold, dispensing vernal sweets,
The
For.
Behold, the birds with cheerful songs, Sa-
Bass Solo.
morning breezes play;

Cres. *Pia.* *Ad Lib.* *For.*

lute the new born day. Behold the birds with cheerful songs, Sa-

Tempo. Sym.

lute the new born day.

WYBERG. S. M. *Holyoke.*

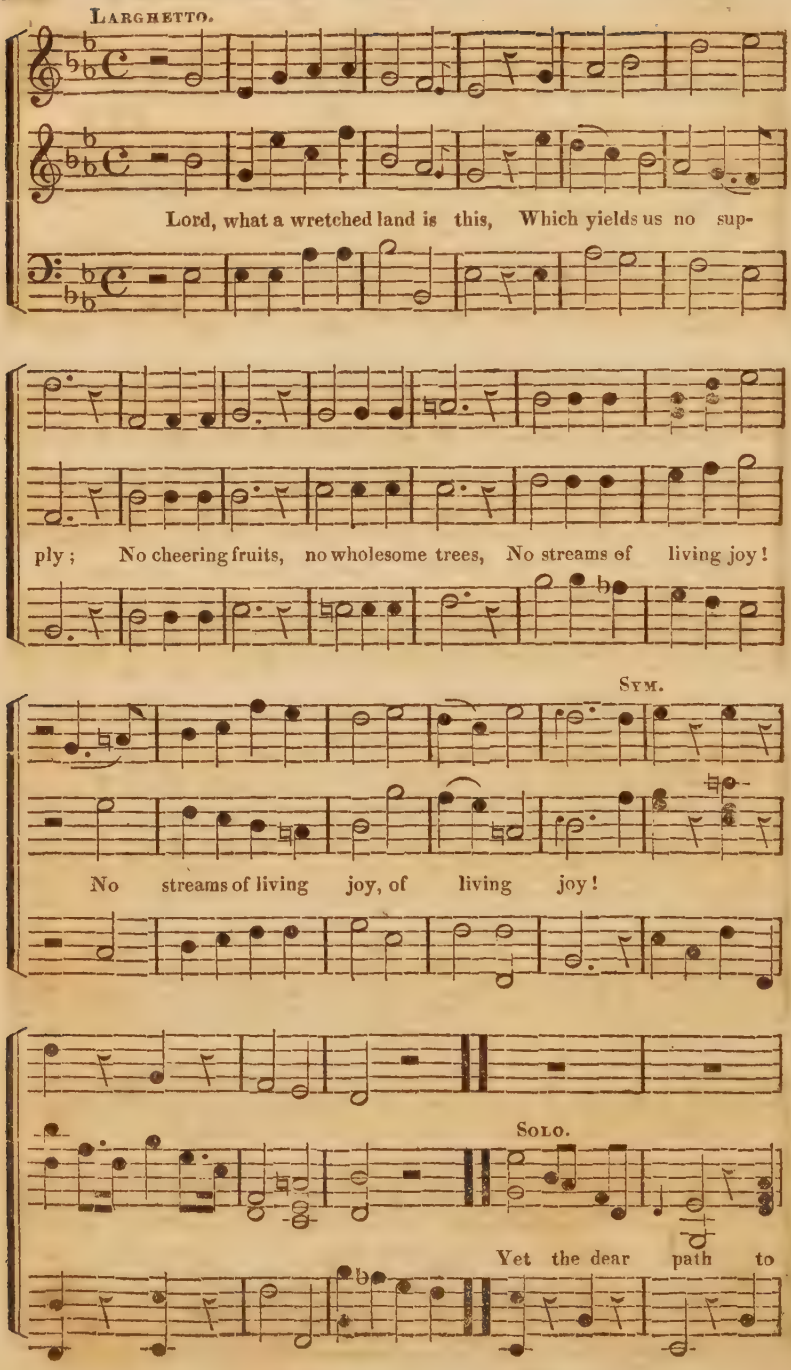
Moderato.

My life itself is woe, My joys are mix'd with grief;

Where but to thee shall sinners go, O God, to find relief?

PALESTINE. C. M.

O. Shaw.



Ad. Lib. SYM.

thy abode, Lies thro' this weary land:

Lord, we would keep the heav'nly road, And run at thy command.

And run, and run, and run, and run at

and run, and run, and run,

thy com - - - mand. And run, and run, and

run, and run at thy com - - - - - - - mand, at

thy command.

RISING TEMPLE. H. M. *O. Shaw.*

Sing to the Lord above, Who deigns on earth to raise

A temple to his love, A mon - u - - - ment of praise:

DUETTO.

Ye saints a - - - - rouud, thro' all its frame, Harmon'ous

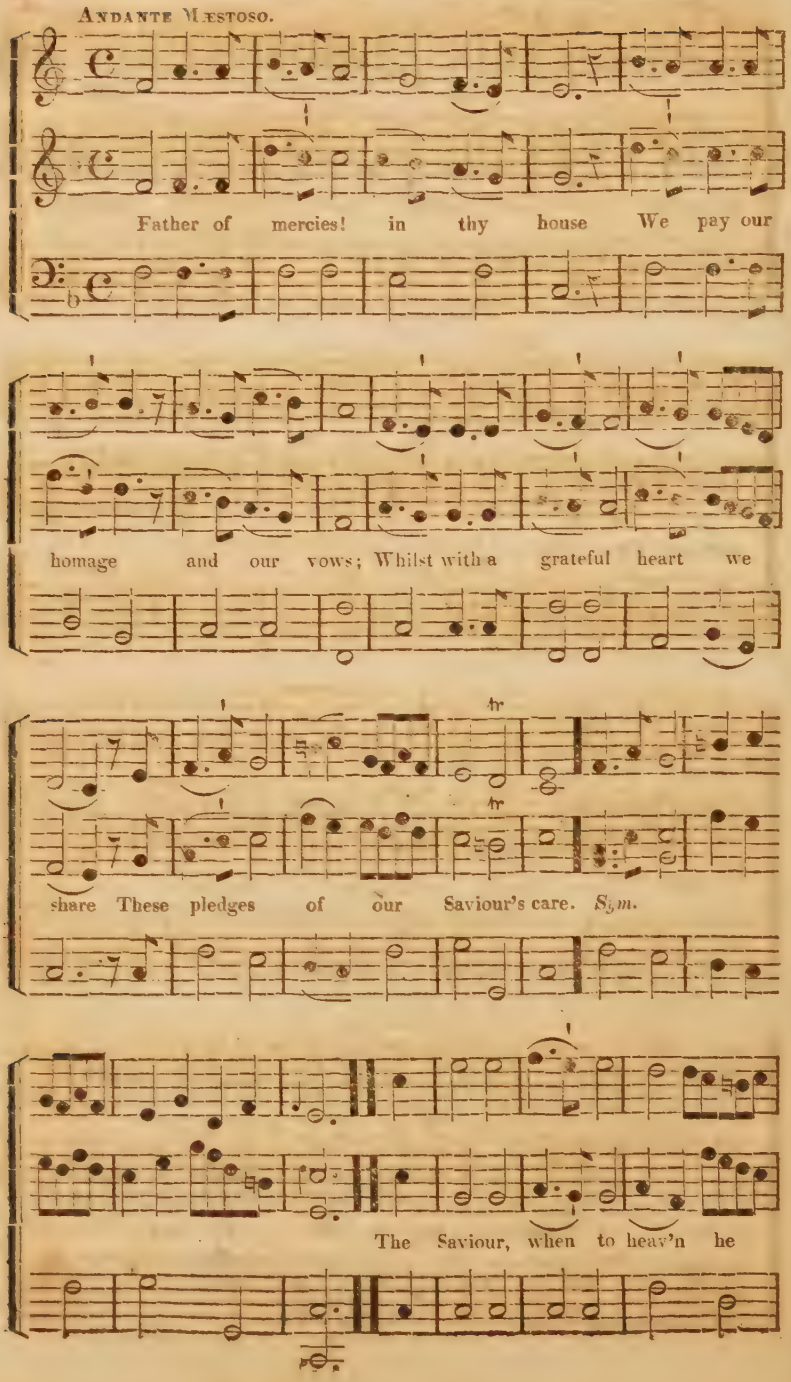
sound the Builder's name. Ye saints around, thro' all its frame,

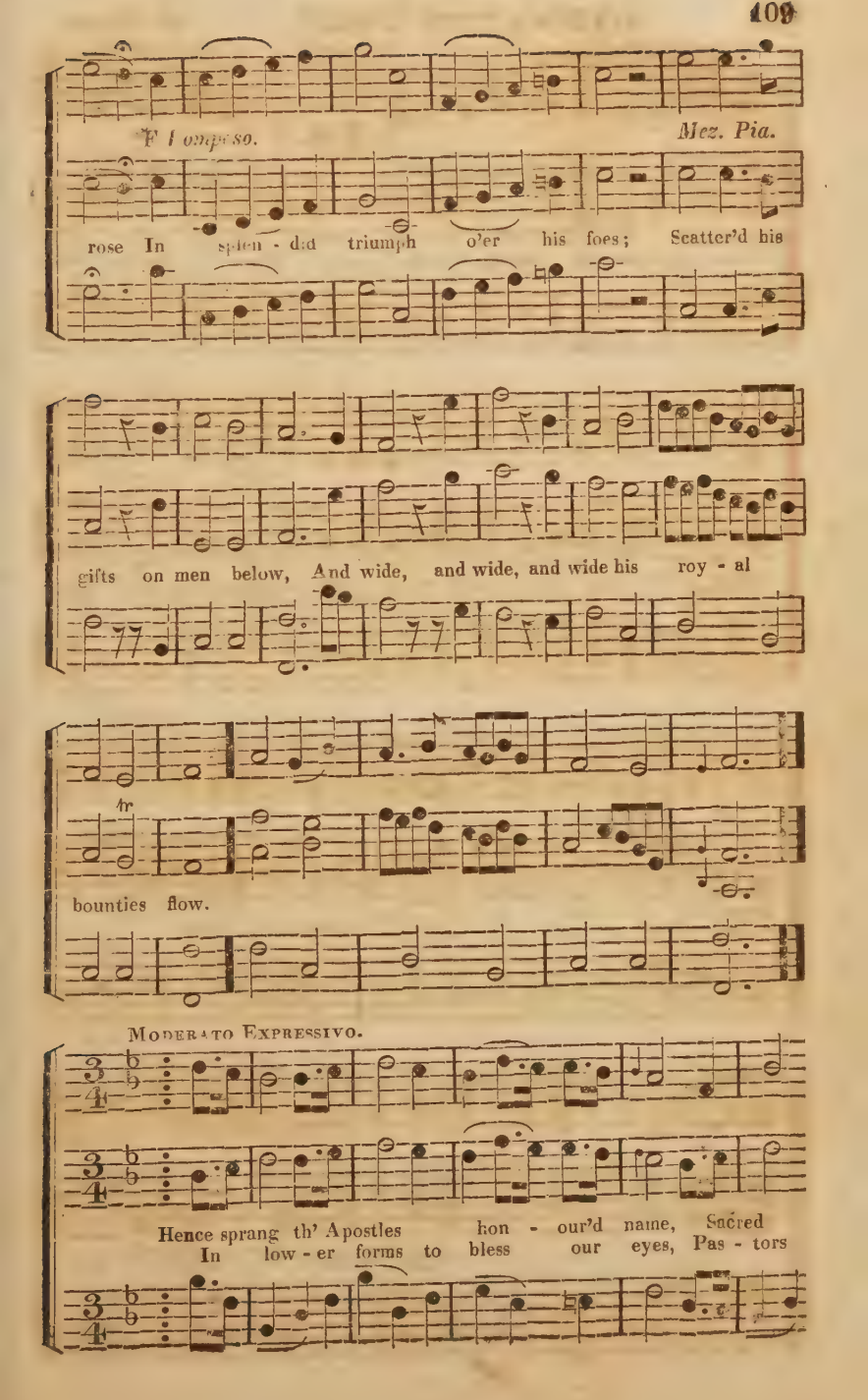
Pia.

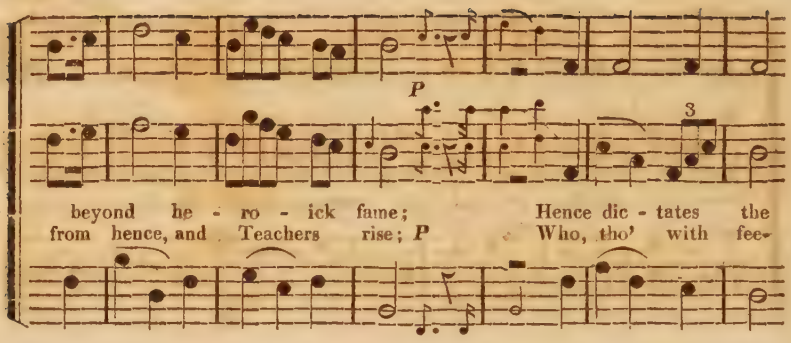
Har - - - mo - nious sound the Builder's name,

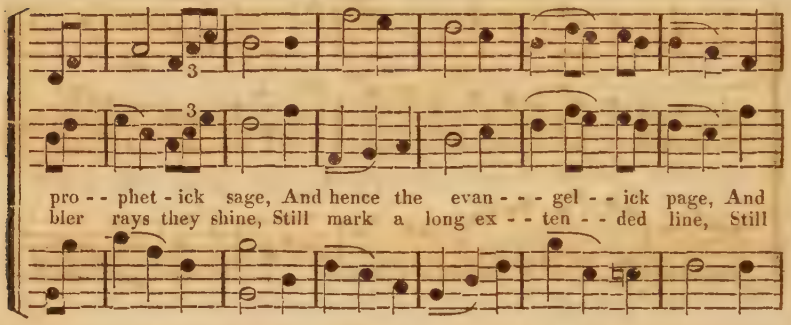
For.

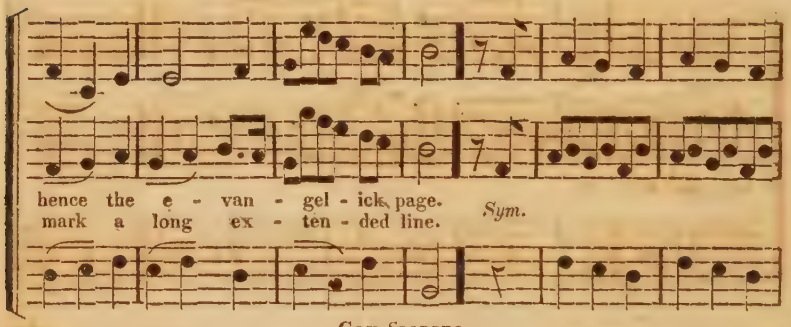
Har - - - mo - - - - nious sound the Builder's name.


Andante Mæstoso.
Father of mercies! in thy house We pay our
homage and our vows; Whilst with a grateful heart we
tr
tr
share These pledges of our Saviour's care. *Sym.*
The Saviour, when to heav'n he

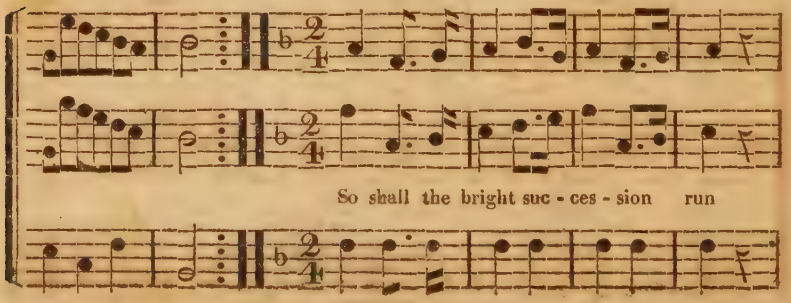

Mez. Pia.
rose In spien - did triumph o'er his foes; Scatter'd his
gifts on men below, And wide, and wide, and wide his roy - al
bounties flow.
Moderato Expressivo.
Hence sprang th' Apostles hon - our'd name, Sacred
In low - er forms to bless our eyes, Pas - tors


P
beyond he - ro - ick fame; Hence dic - tates the
from hence, and Teachers rise; P Who, tho' with fee-


pro - - phet - ick sage, And hence the evan - - - gel - - ick page, And
bler rays they shine, Still mark a long ex - - ten - - ded line, Still


hence the e - van - gel - ick page.
mark a long ex - ten - ded line.
Sym.

CON SPIRITO.


So shall the bright suc - ces - sion run

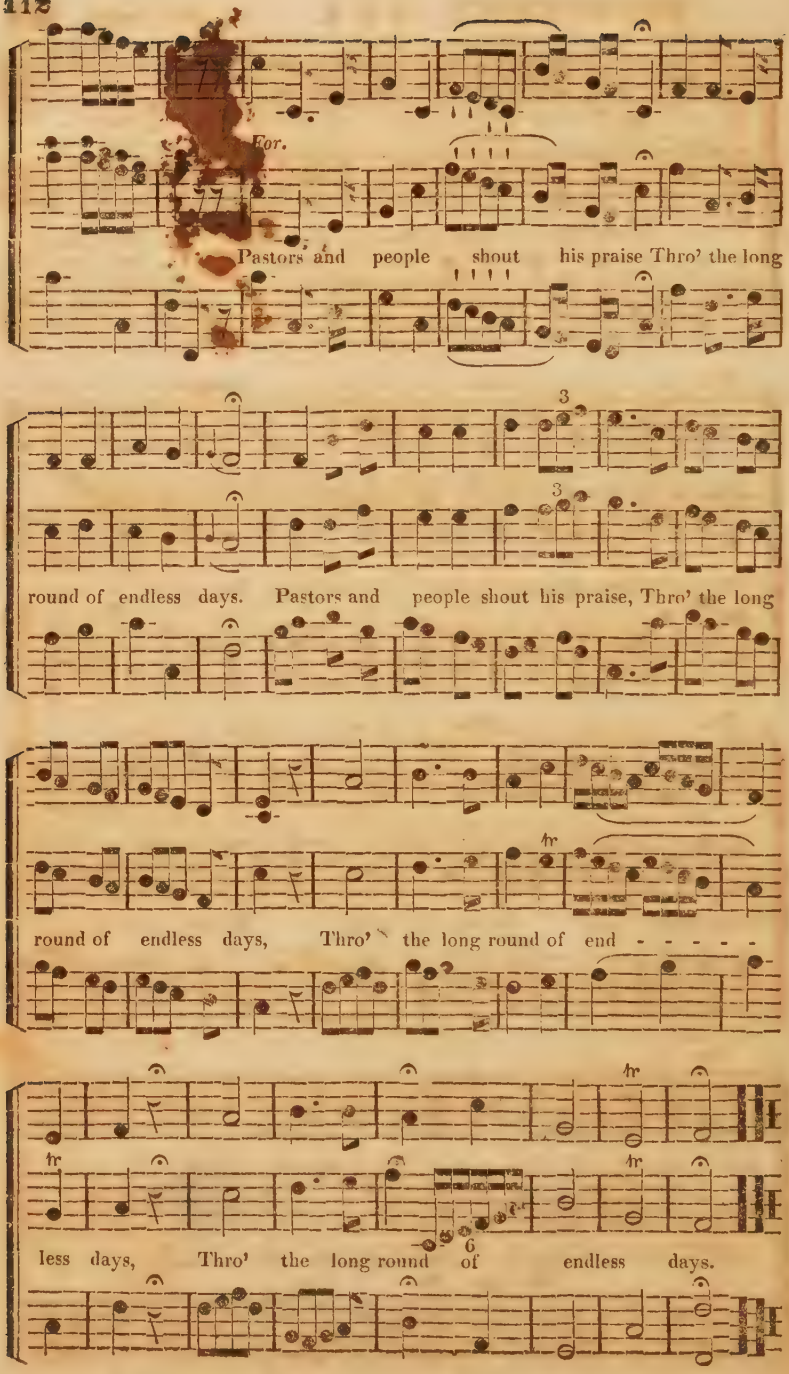
Thro' all the courses of the sun: Whilst unborn churches by their

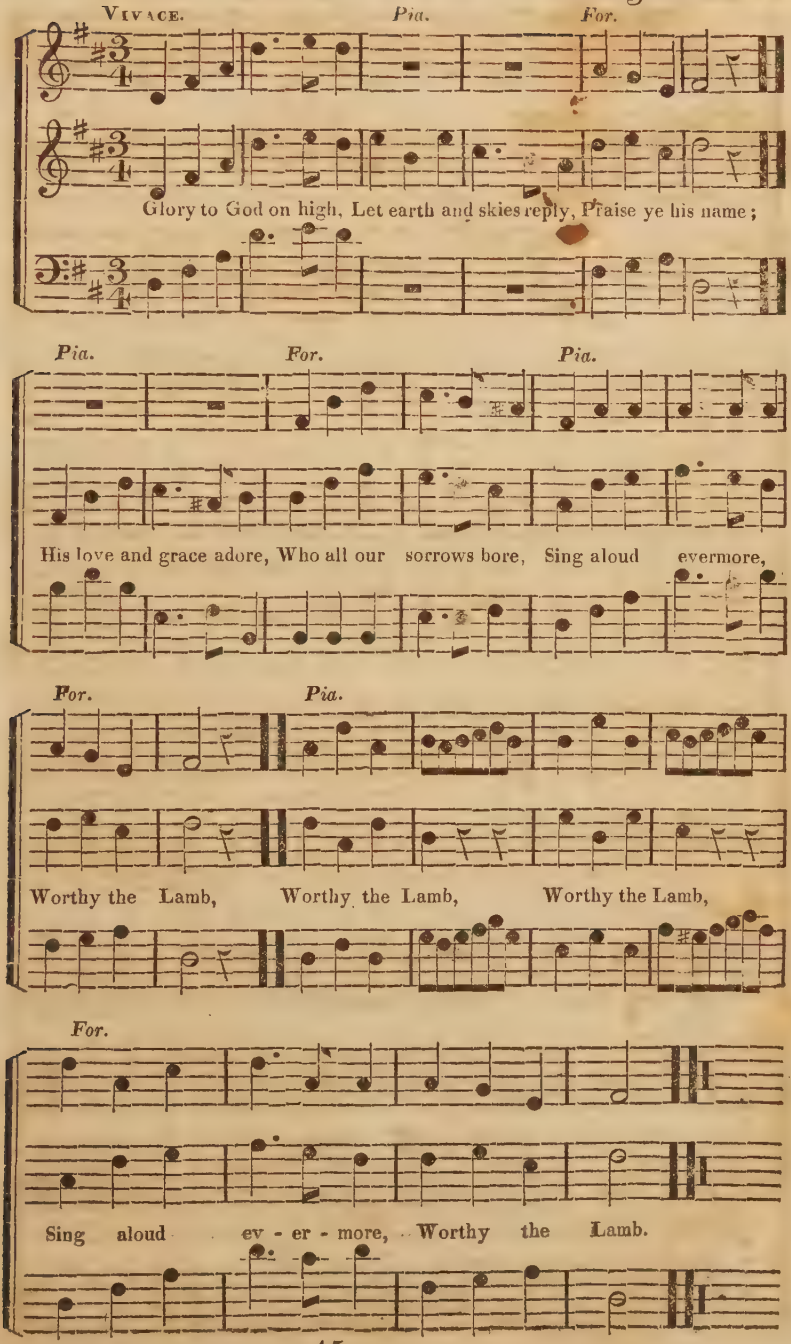
care, Shall rise and flourish large and fair, Shall rise and flourish

Pia.

large and fair. *Pia.* Jesus, our

Lord, their hearts shall know, The spring whence all these blessings flow;

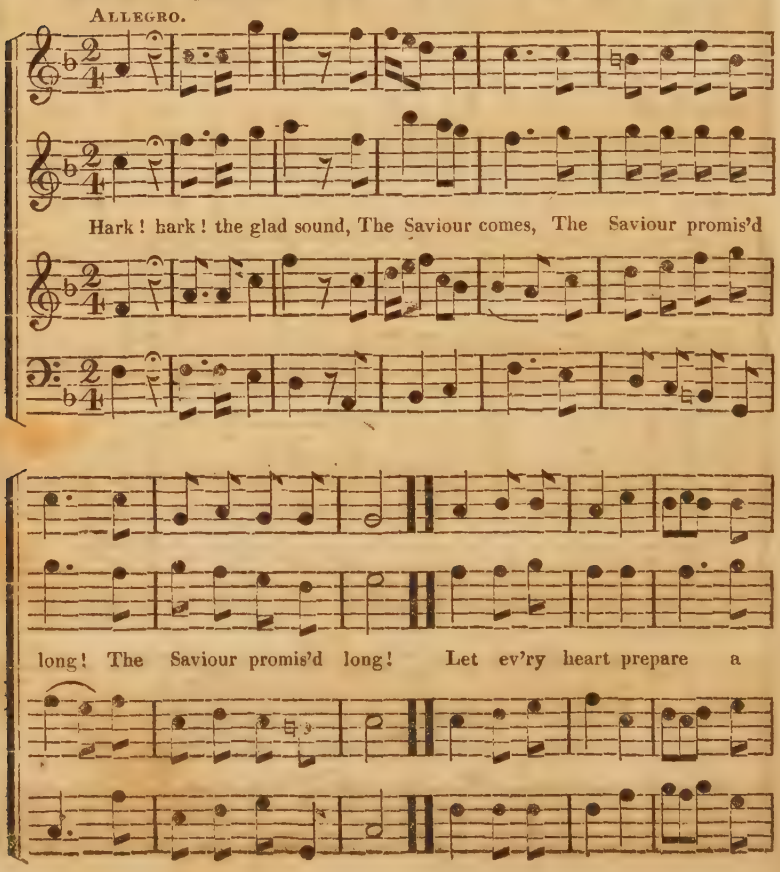

For.
Pastors and people shout his praise Thro' the long
round of endless days. Pastors and people shout his praise, Thro' the long
round of endless days, Thro' the long round of end - - - - -
less days, Thro' the long round of endless days.


Vivace.
Pia.
For.
Glory to God on high, Let earth and skies reply, Praise ye his name;
Pia.
For.
Pia.
His love and grace adore, Who all our sorrows bore, Sing aloud evermore,
For.
Pia.
Worthy the Lamb, Worthy the Lamb, Worthy the Lamb,
For.
Sing aloud ev - er - more, Worthy the Lamb.

Jesus, our Lord and God,
Bore sin's tremendous load,
  Praise ye his name;
Tell what his arm hath done;
What spoils from death he won;
Sing his great name alone;
  Worthy the Lamb.

Then let the hosts above,
In realms of endless love,
  Praise his great name;
To him ascribed be,
Honour and majesty;
Thro' all eternity;
  Worthy the Lamb.

HARK! THE GLAD SOUNDS. *J. Husband.*



throne, And ev'ry voice a song, And ev'ry voice a song.

DUET. MODERATO.

On him the spirit large-ly pour'd, Ex - - erts his

sa - - cred fire; Wisdom and might, and zeal and love His

ho - ly breast in - spire. Wis - dom and might, and

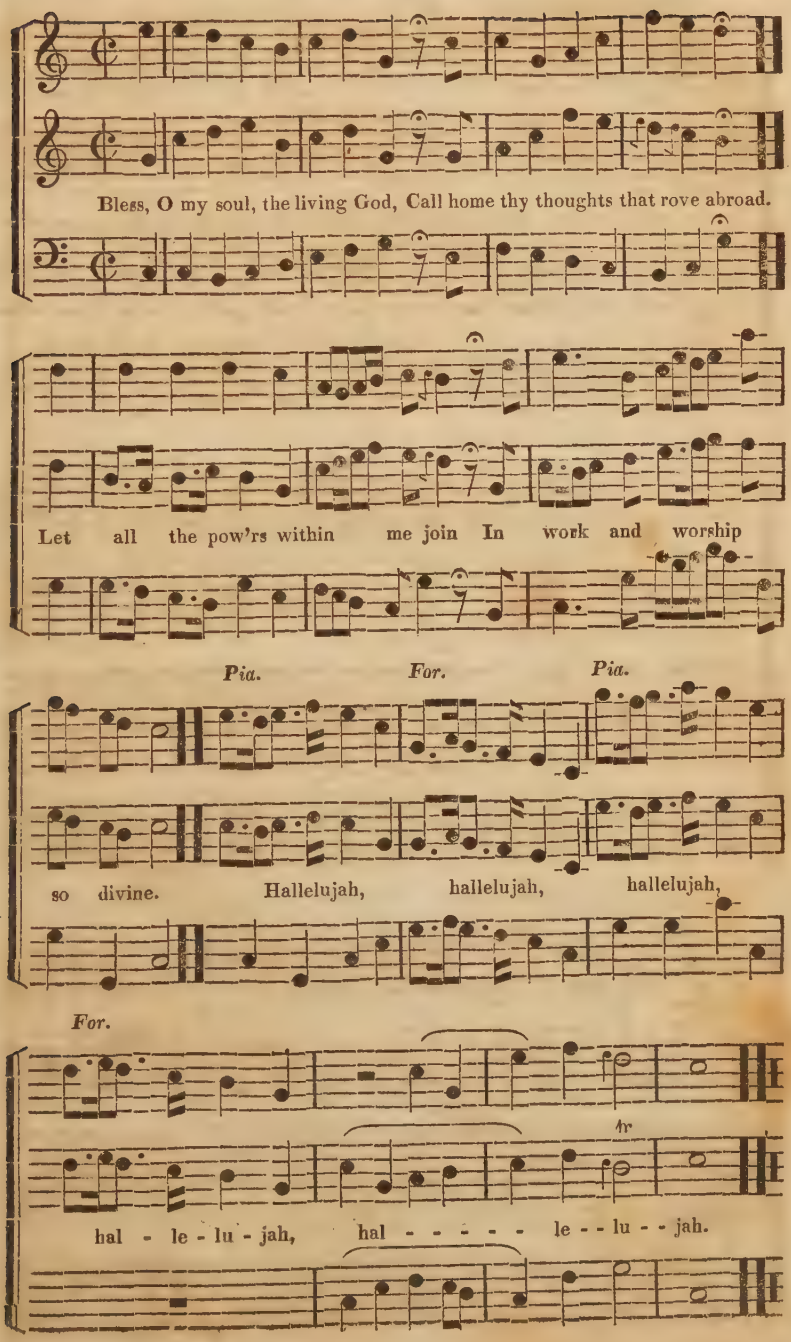
zeal and love, His ho - - ly breast inspire.

CHORUS. ALLEGRO.

He comes! he comes! the pris'ners to release, In satan's

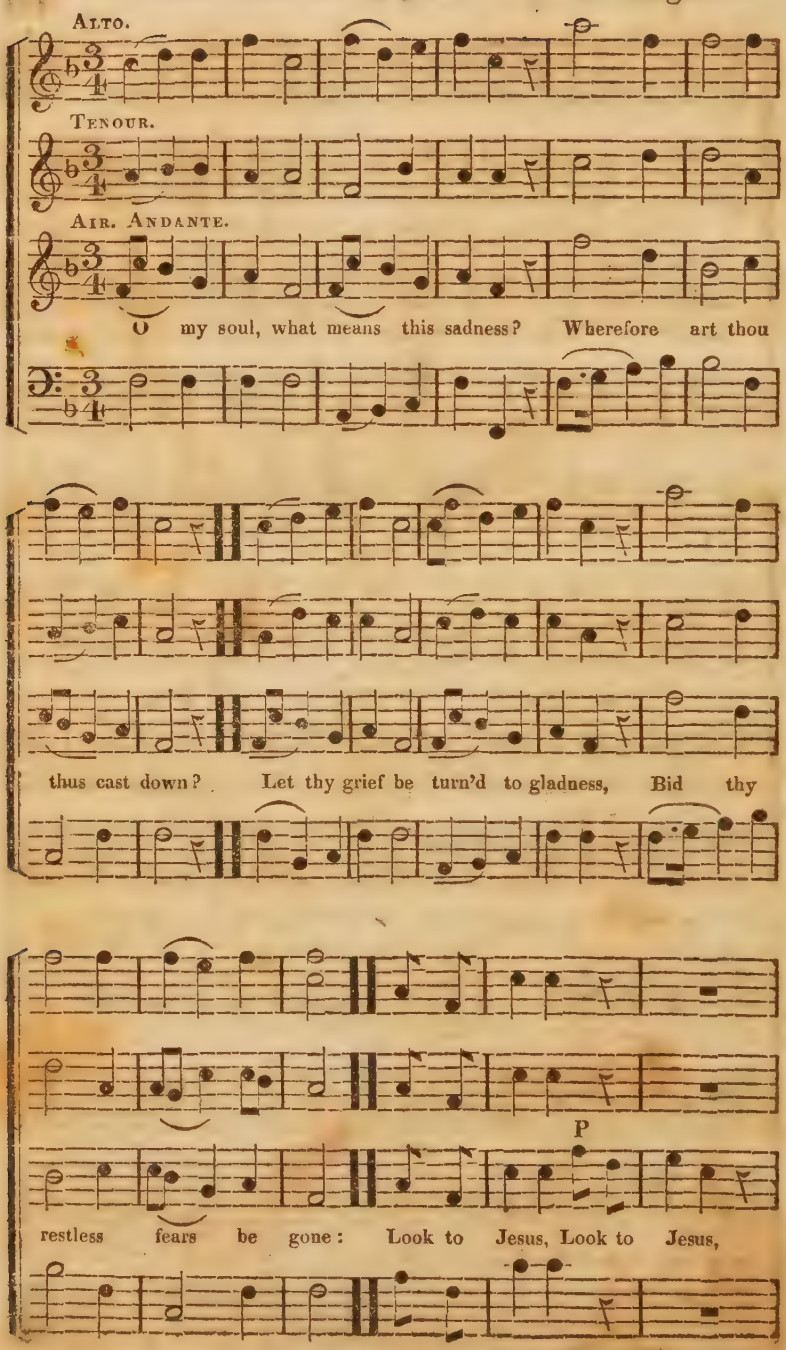
bondage held, In satan's bondage held. The gates of brass be-

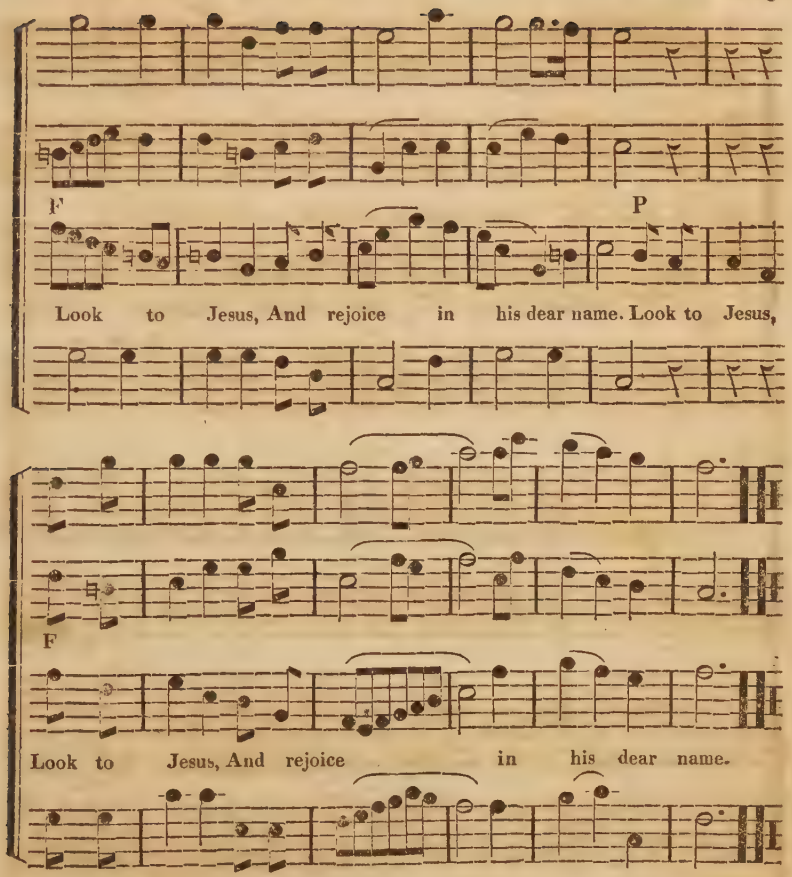
fore him burst, The iron fetters yield, The iron fetters yield.


Bless, O my soul, the living God, Call home thy thoughts that rove abroad.
Let all the pow'rs within me join In work and worship
Pia. For. Pia.
so divine. Hallelujah, hallelujah, hallelujah,
For.
hal - le - lu - jah, hal - - - - - le - - lu - - jah.

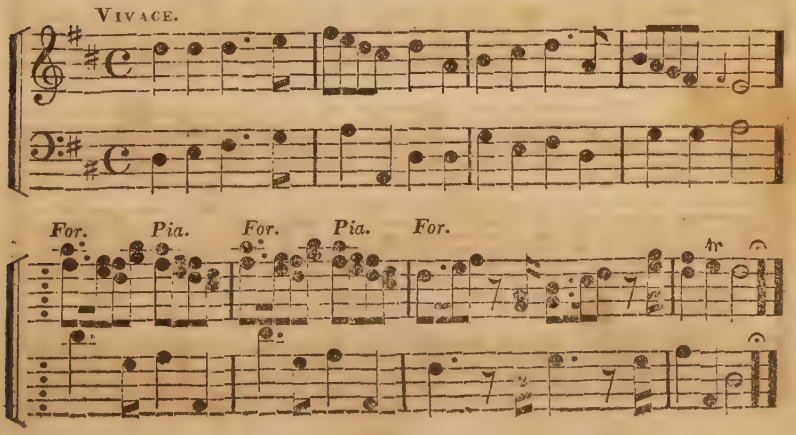
TREVECCA. 8. 7. 4.

B. Milgrove.





DRUMMOND. 7's. *Dr. Edward Miller.*



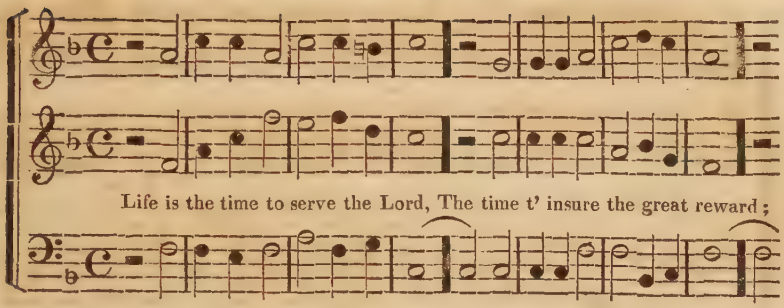
AIR.

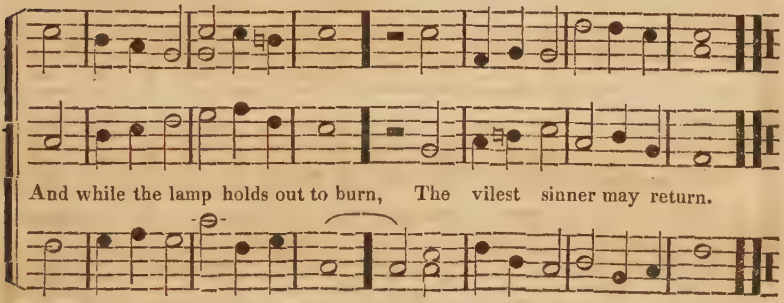
Praise the Lord, all ye, who fear him, Praise his name with voice and mind; Virtuous

spirits, all revere him Speak his goodness to mankind.

Praise the Lord, all ye, who fear him, Praise his name with voice and mind; Virtuous

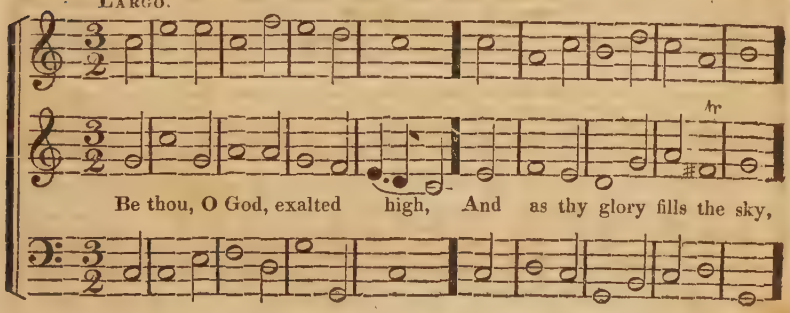
spirits all revere him, Speak his goodness to mankind.

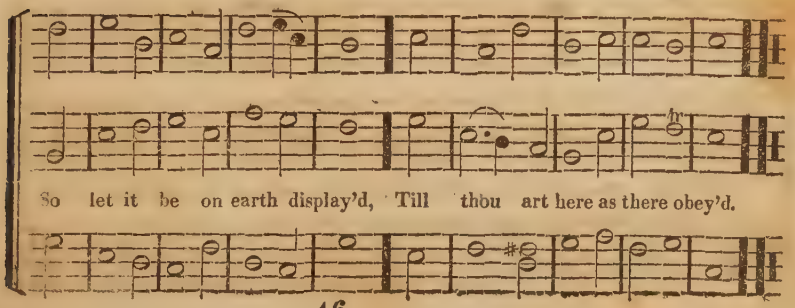




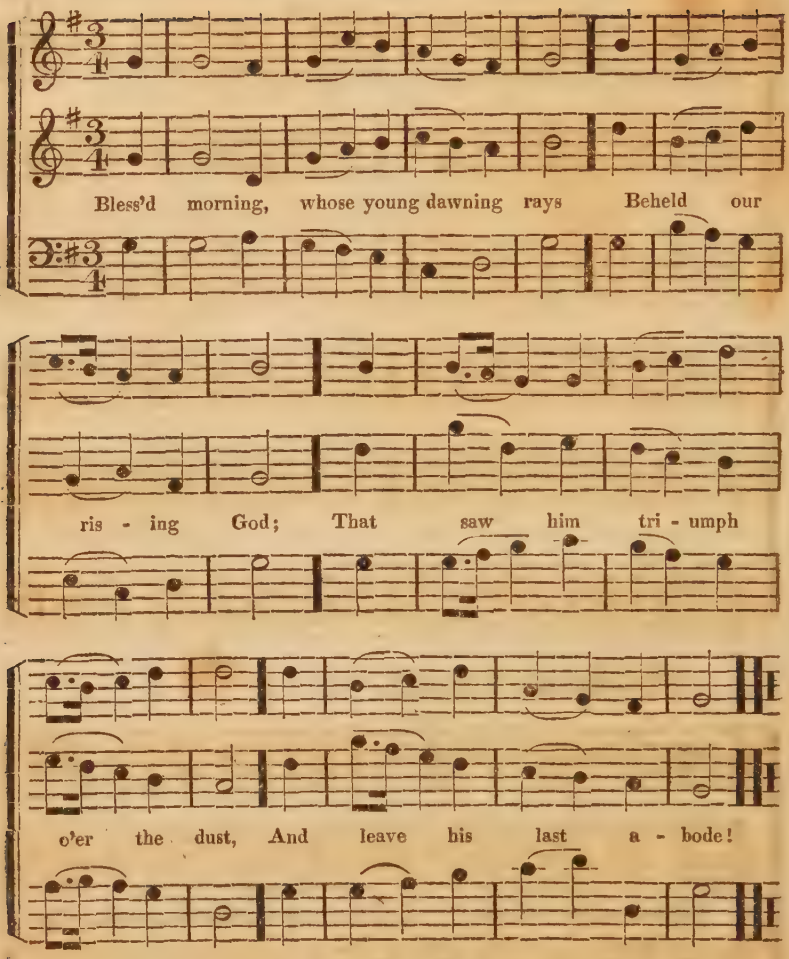
WINCHESTER. L. M.

LARGO.

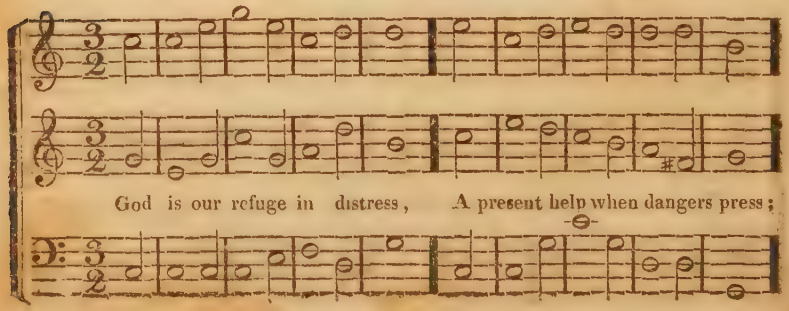


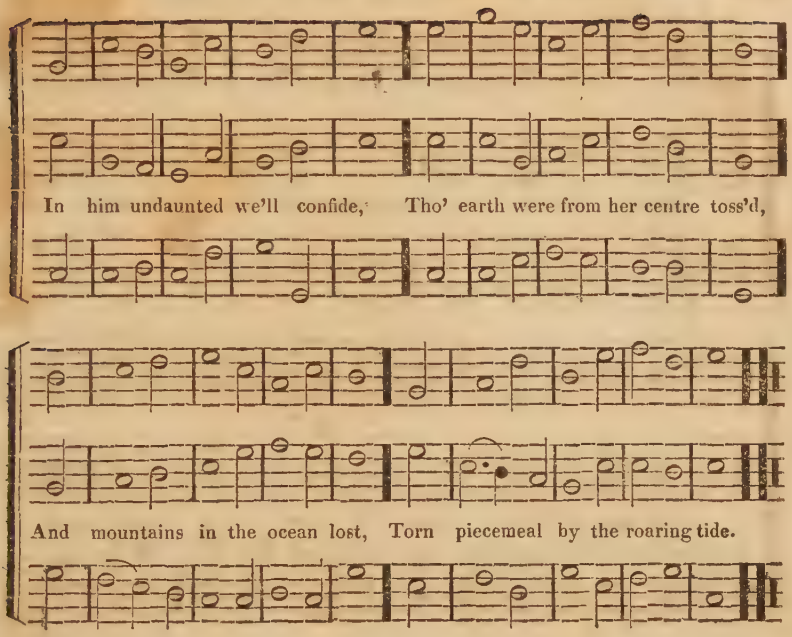


IRISH. C. M.

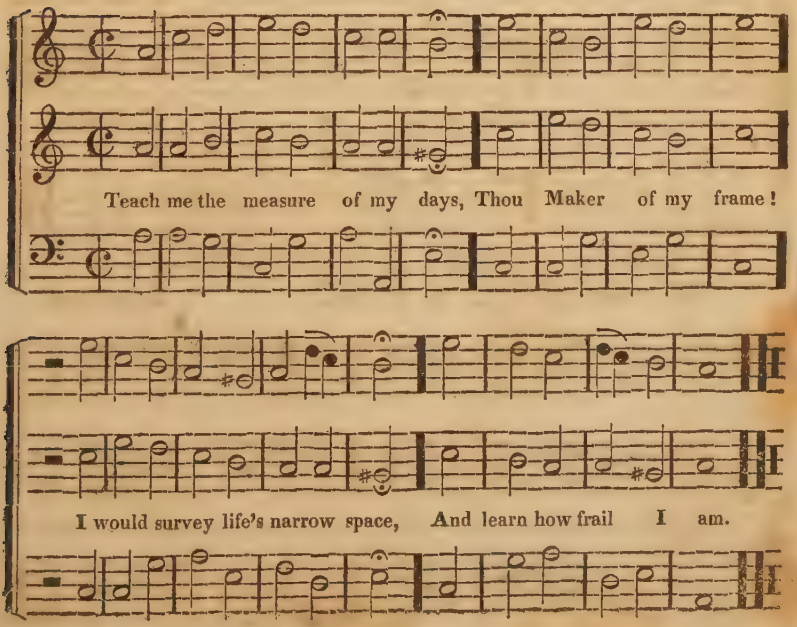


ST. HELEN'S. L. P. M. *Jennings.*

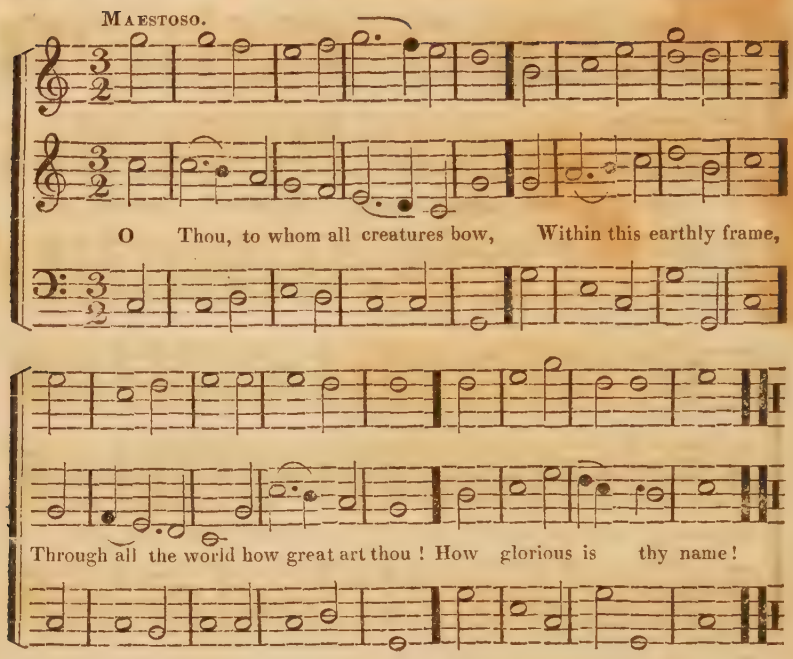



In him undaunted we'll confide, Tho' earth were from her centre toss'd,
And mountains in the ocean lost, Torn piecemeal by the roaring tide.

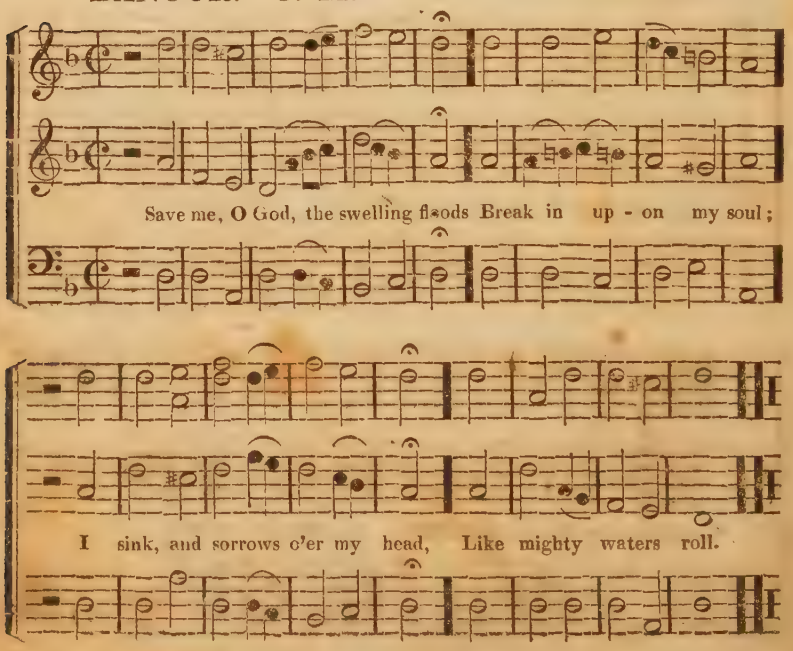
WINDSOR. C. M.

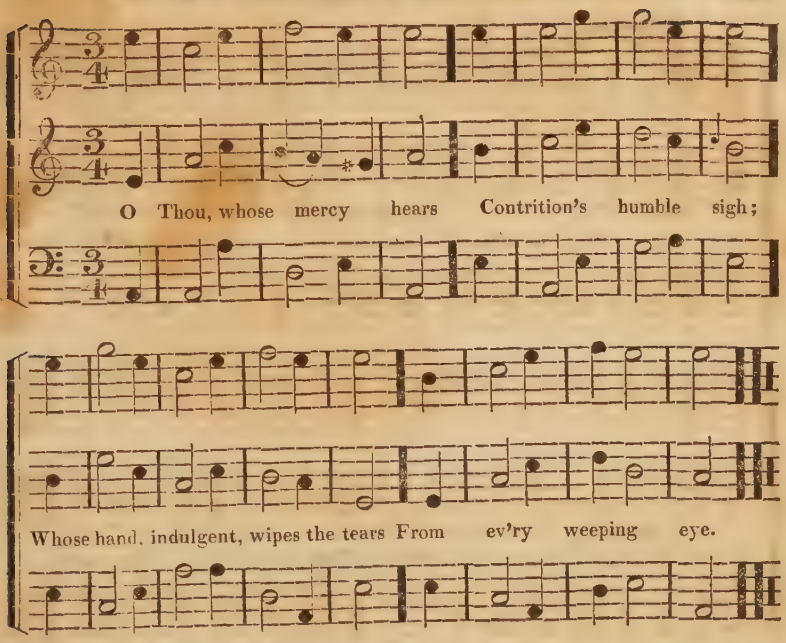

Teach me the measure of my days, Thou Maker of my frame!
I would survey life's narrow space, And learn how frail I am.

COLCHESTER. C. M. *A. Williams.*

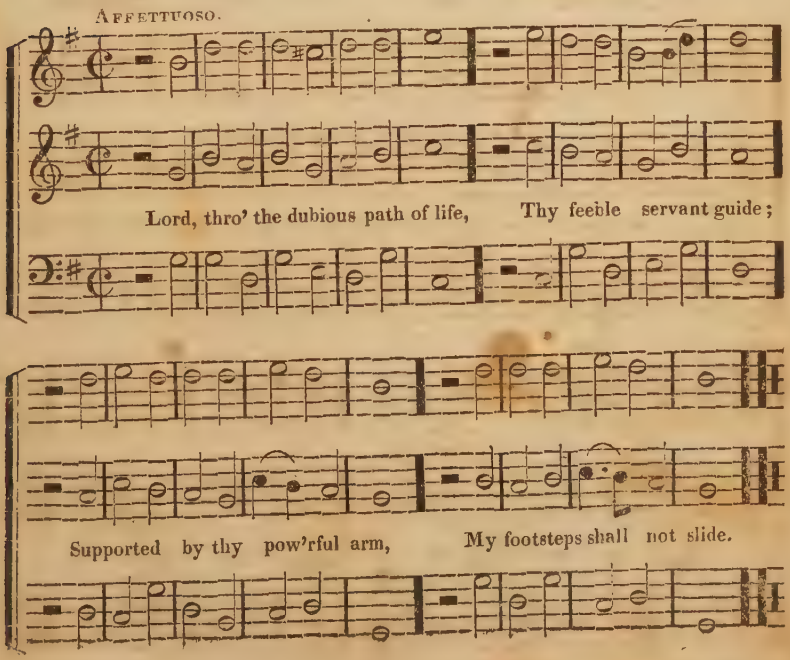


BANGOR. C. M. *Tansur.*





CANTERBURY. C. M. *E. Blancks.*



PUTNEY. L. M.

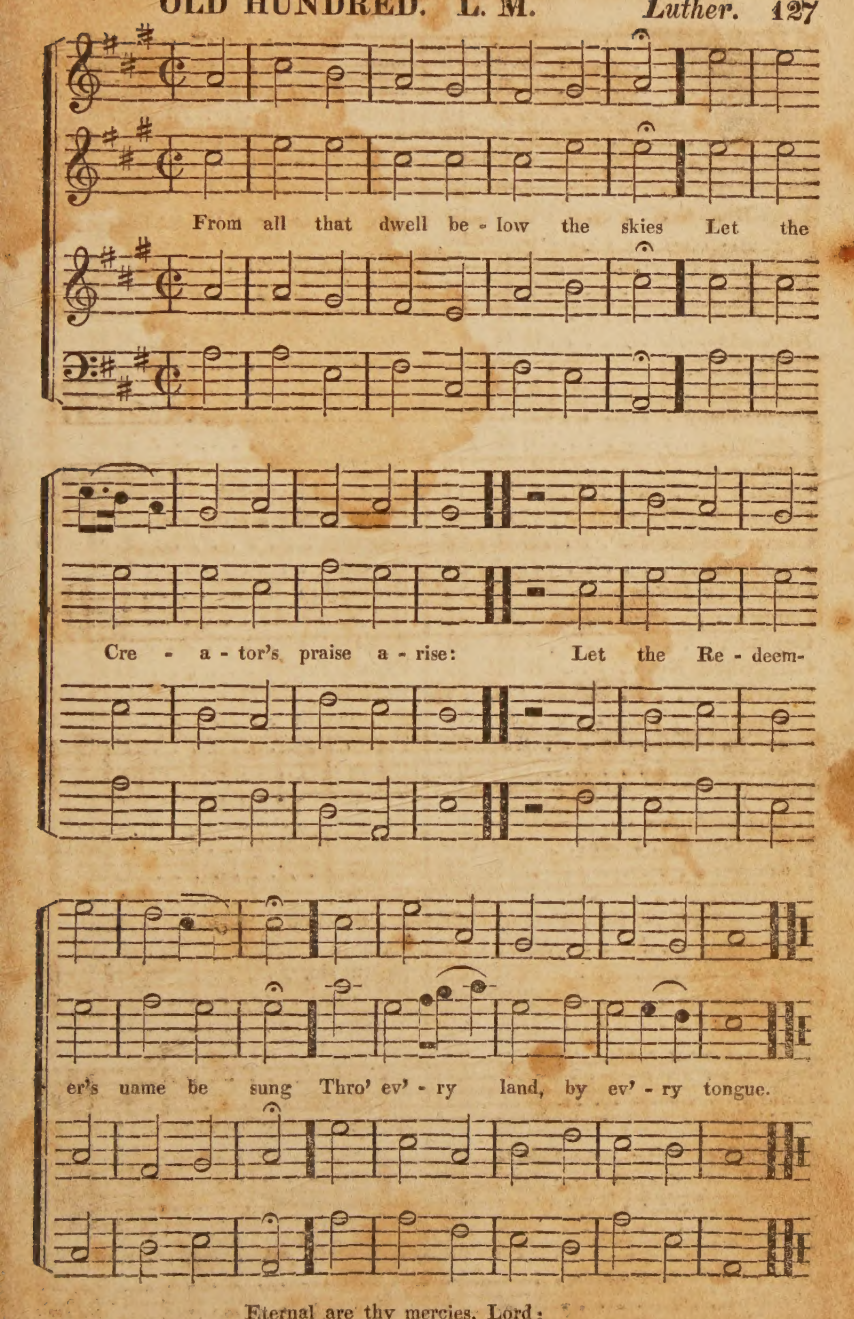
Man hath a soul of vast desires, He burns within with restless fires,

Tost to and fro his passions fly From van - - i - ty to vanity.

MEAR. C. M.

Lord, in the morning thou shalt hear My voice ascending high:

To thee will I direct my pray'r, To thee lift up mine eye.



Eternal are thy mercies, Lord;
Eternal truth attends thy word;
Thy praise shall sound from shore to shore,
Till suns shall set and rise no more.

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